

THE
J. J. LITTLE BOOK OF
TYPES, SPECIMEN PAGES,
AND BOOK PAPERS



J. J. LITTLE & IVES CO.
NEW YORK
THE PLANT COMPLETE



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Book L 77

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Complimentary Edition

**J. J. Little Book of Types
Specimen Pages and
Book Papers**

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THE J. J. LITTLE
SPECIMEN TYPE AND PAPER BOOK



Joseph J. Little

THE J. J. LITTLE BOOK
OF
TYPES, SPECIMEN PAGES
AND BOOK PAPERS

WITH SUGGESTIONS ON BOOK MAKING AND A
GLOSSARY OF PRINTING AND BINDING TERMS

By
THE PLANT COMPLETE



J. J. LITTLE & IVES COMPANY
NEW YORK MCMXXIII

PREPARED FOR THE USE OF BOOK PUBLISHERS IN THEIR
MANUFACTURING DEPARTMENTS BY LUTHER H. PORTER
CHIEF OF ESTIMATING AND STATISTICAL DEPARTMENTS J. J. LITTLE & IVES COMPANY

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JUN -9 1923

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THE J. J. LITTLE & IVES COMPANY

1867: Joseph J. Little, then a foreman printer of New York, started in the business of type-setting and making stereotype plates under the firm name of Little, Rennie & Company. The business was located at Broome and Crosby Streets.

1869: The business was moved to larger quarters at 645-647 Broadway.

1871: The firm added a pressroom and pamphlet bindery to its facilities and located in much larger quarters at 108-114 Wooster Street.

1876: The firm of Little, Rennie & Company was dissolved on the death of Mr. Rennie and the firm Lange, Little & Co. succeeded to the business. They moved to the new eight-story building erected by Orlando B. Potter for the business at 2-20 Astor Place and materially increased the size of their plant. A complete cloth and leather bindery was added.

1878: The firm of Lange, Little & Co. was dissolved and the firm of J. J. Little & Co. formed, the partners being Joseph J. Little and W. Jennings Demorest, publisher of *Demorest's Magazine* ("Madame Demorest's" fashion journal).

1894: The firm of J. J. Little & Co. became a corporation of the same name and of the same proprietors' personnel, under the laws of the State of New York.

1908: After thirty years in Astor Place, J. J. Little & Company found their quarters inadequate and Mr. Little began erection, at 425-435 East 24th Street, of a twelve-story structure known as the Joseph J. Little Building, designed and constructed for their business.

The Edwin Ives & Sons Bookbindery was purchased by J. J. Little & Company and the name of J. J. Little & Ives Company was adopted.

The plant was moved from Astor Place to the new home at 425-435 East 24th Street where eight floors embracing 112,000 square feet are occupied. The Composing Rooms have an average daily output of 2,800,000 ems, covering all classes of work; the Electrotpe Foundry turns out 1000 plates a day; the Pressrooms produce 1,000,000 pages daily and the Bindery has a daily capacity of 25,000 bound volumes.

1913-1923: After the death of Mr. Joseph J. Little in 1913, the Little Estate Corporation purchased the stock and bond holdings of the Ives and other outside interests, and the business is now owned completely by the family of Mr. Little and the active officers and directors of the company.

INTRODUCTORY

Object—This volume is issued in the interest of book manufacturing. Its object is to aid the editorial and manufacturing departments of publishers in solving the numerous problems that arise with the making of every book; to assist them in selecting the type and page size that will produce from a manuscript a book of any desired length; to plan suitable layout, select stock and choose binding specifications—it seeks to be of service in promoting efficient and economical book making.

Method—The method employed is to show book types of all sizes, made up into standard pages with different leadings and suggested margins; to state the number of words on each page; to show the relative width of type faces; to indicate what bold faces can run suitably and economically with roman faces; to show the larger types used in titles, together with initials, borders, and ornaments; to present samples of title pages and of a large variety of different styles of standard and intricate composition taken from books that have been manufactured in *THE PLANT COMPLETE* and, finally, to give practical suggestions on book making, together with useful information and reference tables, summaries of *Paper Trade Customs* and the *Copyright Law*, and a *Glossary of Terms* used in publishing, printing, and binding.

Linotype Faces in Pages of Three Sizes—Linotype faces are first shown in all book sizes, 5½ to 14 point; pages are set in type dimensions suited to the three most commonly used trim sizes of books—5 x 7¾ the 12mo, 5¾ x 8 the crown octavo (sometimes called decimo) and 6 x 9 the octavo. The trim size of the page is indicated by a rule border and the printed matter is placed in it so as to suggest margins. Nearly all pages are set solid; most of them are repeated with a standard two-point lead and many of the more popular sizes and faces are also shown with one and three point leads. This arrangement indicates at a glance how each size and face of type looks when composed in pages of different sizes and also gives the actual effect produced by different leadings. In the *Manufacturing Section* (page 399) a table gives the percentage of increase in space occupied by any given matter by the insertion of different leads. It is thus easy to compare sizes, faces and leadings.

Number of Words—Under each specimen page is stated the number of words it contains including blank space at end of short lines. The approximate average number of words to the square inch is also given to serve as a basis for making preliminary calculations. In using these figures it must be remembered that they represent particular reading matter in which the words are, perhaps, slightly over average length. The length of words in any given matter often varies greatly with the nature of the subject and is affected by the vocabulary of the writer. Moreover, a square inch, although a convenient basis for making calculations, is too small a unit to insure complete accuracy and can only be regarded as giving approximate results. Bearing this in mind, however, it is often convenient to use the square inch basis for calculating how many printed pages a manuscript of a given number of words will contain, and if the words in the manuscript are of the same average length as those in the unit the result may be very accurate.

Length of Pages—For each of the three sizes of specimen pages a standard length of type page is adopted to include running head, and when only a half page is shown the length is theoretically one-half that of a full page. As a matter of fact, however, many pages do not measure up exactly to the figures, because the varying point sizes of the types combined with different leadings will not always make a page of exactly the specified number of inches. There is some variation in the full pages and more variation in the half pages because of the white space between the two halves.

Running Heads—Running heads on the pages are set in the same font as the page, but with numerous variations—caps, small caps, lower case roman, italic caps and italic lower case, both with and without rules. The white space between them and the first line of text matter is equal to the point size of the type in which the page is set; if, for instance, a page is set in eight point there are eight points of white space under the running head or if set in ten point the white space is equal to ten points.

Lines in All Sizes. Bold Face to run with Roman—Following the specimen pages set in Linotype faces are pages on which the same line of matter is repeated in each size and face, arranged according to their sizes, in order that by thus bringing them together their characteristic features and comparative width may be more readily discerned. *The Linotype Section* ends with tables showing which bold faces may advantageously run with roman faces.

Monotype Section Arranged like Linotype Section—The *Monotype Section* is set and arranged in the same manner as the *Linotype Section*, showing number of words to page and square inch, with suggested page margins.

These pages are followed by single lines set with uniform matter in each size and face of type, arranged according to size, to afford easy comparison of sizes and faces, succeeding which is a table showing what bold faces may be run with roman faces. It will be seen from this table that, owing to the flexibility of monotype composition, it is possible to run with any roman type not only bold faces of corresponding point size but also bold faces that are slightly smaller *pointwise* and those that are slightly narrower *setwise*. As a bold face letter of the same point size as a roman letter may appear unduly heavy and large when run with it, a smaller point size face is often desirable. This table shows the large number of combinations that are possible.

Different Papers Used—The book is printed on stock of over twenty different kinds and finishes and a number of different weights. On the first page of each signature is given the trade name of the paper in that signature, its size and weight, and a list of sizes in which it is made with the bulking quality of each. By thus printing on many different papers of varying thickness, finish, weight and quality, opportunity is afforded to compare the sheets when *printed*, while the weight required to give any bulk desired for a given number of pages may be obtained by consulting the table printed on the first page of each signature.

Initials, Large Type, Ornaments—Following the *Monotype Section*, initial letters with composed matter are shown, ornaments such as may be used in book work, various styles of rules and borders, and the larger type sizes—up to 60 point—of standard faces suitable for title pages and display work. These, with the specimen Linotype and Monotype pages, occupy about 300 pages.

Specimens from Printed Books—Specimens of book composition of special character follow. About twenty pages are given to title pages that have been used by leading publishers. They are followed by some twenty-five pages covering a large variety of composition, including verse, plays, medicine, languages, shorthand, mathematics, codes, dictionaries and tabular matter. They show something of what THE PLANT COMPLETE has done and what it is equipped to handle and should be suggestive to those who contemplate similar work. They complete the presentation of type faces and specimen pages. A *Manufacturing Section* follows in which is outlined the processes of book-making in a manner that it is hoped will aid in promoting economical manufacture.

Book Manufacturing—*The Standardization of Book and Paper Sizes* is first considered and sample pages are given showing how little change in

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PAPERS USED IN THIS BOOK

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MAGAZINE TEXT	<i>Page 1</i>
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SUEDE FINISH	" 33
EXETER BOOK, WOVE	" 49
BANGALORE, MEDIUM	" 57
FRANKLIN BOOK, LAID	" 73
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WESTVACO SUPER	" 153
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EGGSHELL BOOK, MILL 20	" 281
ALDINE TEXT	" 297
WESTVACO EGGSHELL	" 305
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Front Matter printed on
Leghorn Eggshell, India, 25x38-60
Paul E. Vernon & Co.

SIZES AND BULKS

25 x 38-50 bulks about 480 pages to one inch
25 x 38-60 bulks about 400 pages to one inch
25 x 38-70 bulks about 342 pages to one inch
25 x 38-80 bulks about 300 pages to one inch

For Table of Equivalent Weights see pages 389-393

LINOTYPE FACES

PAGES 2-152 INCLUSIVE

Pages 1 - 16 printed on
Magazine Text, 25x38-60
Miller & Wright Paper Co.

SIZES AND BULKS

25 x 38-45 bulks about 780 pages to one inch
25 x 38-50 bulks about 728 pages to one inch
25 x 38-60 bulks about 620 pages to one inch
25 x 38-70 bulks about 496 pages to one inch
25 x 38-80 bulks about 416 pages to one inch

For Table of Equivalent Weights see pages 389-393

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day.

But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in THE PLANT COMPLETE. Anything less than this falls short in service, efficiency and economy for the customer, for only in The Plant Complete is loss of time minimized, waste reduced and the annoyances, delays, and losses of divided responsibility entirely removed.

A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit.

The plant founded in 1867 by Joseph J. Little has, during its more than half a century of activity, engaged in printing of every style and character that has been in vogue or in demand during that period. It has achieved a position second to none. It has trained men who have gone out into the trade and developed successful business of their own. It has set a pace that others have striven to equal. More important, perhaps, it has assimilated its long experience, improved its organization and developed a manufacturing unit of high efficiency. It has probably turned out more varied

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Linotype Number 1 with Clarendon Number 1
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
32 lines, 390 words
42 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
28 lines, 342 words
37 words to square inch

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Five and One Half Point Modern

3

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Linotype Number 2—Solid and Leaded Two Points

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

34 lines, 407 words

44 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

25 lines, 294 words

32 words to square inch

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Linotype Number 3—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

32 lines, 412 words

45 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

28 lines, 363 words

39 words to square inch

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Linotype Number 1 with Bold Face Number 2

Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

31 lines, 333 words

36 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

23 lines, 250 words

27 words to square inch

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Linotype Number 2 with Antique Number 2

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

30 lines, 310 words

35 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

27 lines, 276 words

30 words to square inch

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Six Point Modern with Gothic

7

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Linotype Number 2 with Bold Face No. 1 and Gothic No. 3

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

31 lines, 313 words

34 words to square inch

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

23 lines, 249 words

27 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

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Linotype Number 3—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

31 lines, 350 words

38 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

26 lines, 286 words

33 words to square inch

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Six Point Modern

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Linotype Number 12—Solid and Ledged Two Points

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

31 lines, 380 words

41 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Ledged 2 Points

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

24 lines, 289 words

31 words to square inch

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The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final, and its name is apt to be used to include the whole. An entire series of processes is included in the printing art and a printer is one who performs any or all of them. In the early days of the art he cast his own type and then composed and printed it; he was type-founder, compositor, proofreader, pressman and binder. He was also publisher as well—in fact, to become a publisher, one first had to be a printer.

It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper—to develop the printing industry to its present great proportions and to make it a calling distinct from publishing. The publishers of newspapers and of some of the larger periodicals usually do their own printing, but a vast majority of book and magazine publishers depend upon highly developed complete plants for prompt production of their work. These plants, known as printing houses, sometimes combine all the functions of the early printer and add electrotyping to them. It is upon their organization, efficiency and service that the publisher and the public depend for the prompt production of printing, no matter how difficult or complicated it may be or however large the undertaking. The Plant Complete meets all require-

Six Point Century Expanded with Cheltenham Bold

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Linotype Number 16—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

31 lines, 347 words

38 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

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26 lines, 283 words

33 words to square inch

SIX POINT OLD STYLE

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Linotype Number 21—Solid and Leaded Two Points

Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

26 lines, 282 words

31 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

21 lines, 227 words

25 words to square inch

Pages 17 - 32 printed on
Cumberland Machine Finish,
30 $\frac{1}{2}$ x 41-79

Henry Lindenmeyr & Sons

SIZES AND BULKS

30 $\frac{1}{2}$ x 41 -53 bulks about 876 pages to one inch
30 $\frac{1}{2}$ x 41- 66 bulks about 700 pages to one inch
30 $\frac{1}{2}$ x 41- 79 bulks about 584 pages to one inch
30 $\frac{1}{2}$ x 41- 92 bulks about 500 pages to one inch
30 $\frac{1}{2}$ x 41-105 bulks about 438 pages to one inch

For Table of Equivalent Weights see pages 389-393

18 SEVEN POINT FRENCH WITH ANTIQUE BLACK

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means the **art of multiplying impressions** upon paper or other suitable material or presswork as we understand it to-day.

But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in The Plant Complete. Anything less than this falls short in service, efficiency and economy for the customer, for only in The Plant Complete is loss of time minimized, waste reduced and the annoyances, delays, and losses of divided responsibility entirely removed.

A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit.

The plant founded in 1867 by Joseph J. Little has, during its more than half a century of activity, engaged in printing of every style and character that has been in vogue or in demand during that period. It has achieved a position second to none. It has trained men who have gone out into the trade and developed successful business of their own. It has set a pace that others have striven to equal. More important, perhaps, it has assimilated its long experience, improved its organization and developed a manufacturing unit of high efficiency. It has probably turned out more varied work and served a larger number of publishers than any other house in the country.

The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series

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Linotype Number 1—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

26 lines, 282 words

31 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

23 lines, 252 words

27 words to square inch

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Linotype Number 2 with Gothic Number 3
Set Solid
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
23 lines, 225 words
25 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 1 Point
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
20 lines, 197 words
22 words to square inch

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Eight Point Modern

21

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Linotype Number 16—Solid and Ledged Two Points

Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

22 lines, 196 words

24 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Ledged 2 Points

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

19 lines, 170 words

19 words to square inch

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Linotype Number 19 with Title Number 1—Solid and Ledged One Point		Trim Size 5x7 3/8 inches—Showing Margins
Set Solid	Ledged 1 Point	
Type 3 1/2 x 2 1/8 inches	Type 3 1/2 x 2 1/8 inches	
21 x 17 picas	21 x 17 picas	
23 lines, 234 words	20 lines, 202 words	
25 words to square inch	23 words to square inch	

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Linotype Scotch Roman—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas

23 lines, 237 words

26 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas

20 lines, 205 words

23 words to square inch

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It required several centuries of time, but principally the inventions

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The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final; and its name is apt to be used to include the whole. An entire series of processes is included in

Pages 33 - 48 printed on
Suede Finish, 30½x41-79

Dill & Collins Co.

SIZES AND BULKS

30½ x 41- 79 bulks about 416 pages to one inch

30½ x 41- 92 bulks about 352 pages to one inch

30½ x 41-118 bulks about 276 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Linotype De Vinne with Antique Number 3
Set Solid
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21 x 17 picas
20 lines, 198 words
23 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded One Point
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21 x 17 picas
18 lines, 181 words
21 words to square inch

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Linotype Number 13—Solid and Ledged One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
18 lines, 167 words
19 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Ledged 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
16 lines, 148 words
17 words to square inch

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Linotype Number 16—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

18 lines, 145 words

17 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

16 lines, 129 words

15 words to square inch

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Pages 49 - 56 printed on
Exeter Book, wove, 25x38-65
The Seymour Co.

SIZES AND BULKS

25 x 38- 65 bulks about 346 pages to one inch
28 x 44- 86 bulks about 346 pages to one inch
33 x 44-100 bulks about 346 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Pages 57 - 72 printed on
Bangalore, medium, 30½x41-90
Perkins-Goodwin Co.

SIZES AND BULKS

30½ x 41- 60 bulks about 612 pages to one inch
30½ x 41- 70 bulks about 524 pages to one inch
30½ x 41- 80 bulks about 458 pages to one inch
30½ x 41- 90 bulks about 408 pages to one inch
30½ x 41-100 bulks about 368 pages to one inch
30½ x 41-110 bulks about 334 pages to one inch
30½ x 41-120 bulks about 306 pages to one inch

For Table of Equivalent Weights see pages 389-393

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60 TEN POINT OLD STYLE WITH ANTIQUE

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It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-cast-

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The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final, and its name is apt

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Pages 73 - 80 printed on
Franklin Book, laid, 25x38-80
Lasher & Lathrop, Inc.

SIZES AND BULKS

25 x 38-50 bulks about 490 pages to one inch
25 x 38-60 bulks about 400 pages to one inch
25 x 38-70 bulks about 330 pages to one inch
25 x 38-80 bulks about 280 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Linotype Number 1—Solid and Leaded One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17½ picas
16 lines, 132 words
15 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17½ picas
15 lines, 125 words
14 words to square inch

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Linotype Number 9—Solid and Ledged One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
16 lines, 143 words
17 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Ledged 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
15 lines, 132 words
15 words to square inch

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Pages 81 - 96 printed on
Leghorn Eggshell, white, 25x38-60
Paul E. Vernon & Co.

SIZES AND BULKS

25 x 38-50 bulks about 442 pages to one inch
25 x 38-60 bulks about 368 pages to one inch
25 x 38-70 bulks about 316 pages to one inch
25 x 38-80 bulks about 272 pages to one inch

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Pages 97 - 112 printed on
Chiswick Book, 25x38-80
Miller & Wright Paper Co.

SIZES AND BULKS

25 x 38-50 bulks about 512 pages to one inch
25 x 38-60 bulks about 408 pages to one inch
25 x 38-70 bulks about 352 pages to one inch
25 x 38-80 bulks about 296 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Linotype Scotch Roman—Ledged Two Points

Type $3\frac{1}{2} \times 5\frac{3}{4}$ inches
21x34 $\frac{1}{2}$ picas
27 lines, 206 words
11 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

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TWELVE POINT ORIGINAL OLD STYLE

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112 TWELVE POINT CASLON OLD STYLE

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Pages 113 - 128 printed on
Bangalore, rough, 30 $\frac{1}{2}$ x41-80

516 sheets to ream
Perkins-Goodwin Co.

SIZES AND BULKS

30 $\frac{1}{2}$ x 41- 60 bulks about 512 pages to one inch
30 $\frac{1}{2}$ x 41- 70 bulks about 440 pages to one inch
30 $\frac{1}{2}$ x 41- 80 bulks about 384 pages to one inch
30 $\frac{1}{2}$ x 41- 90 bulks about 344 pages to one inch
30 $\frac{1}{2}$ x 41-100 bulks about 312 pages to one inch
30 $\frac{1}{2}$ x 41-110 bulks about 280 pages to one inch
30 $\frac{1}{2}$ x 41-120 bulks about 256 pages to one inch

For Table of Equivalent Weights see pages 389-393

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118 FOURTEEN POINT BODONI BOOK

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128 Eighteen Point Century Expanded

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Pages 129 - 144 printed on
Extra Bulk, 30½x41-66

Dill & Collins Co.

SIZES AND BULKS

30½ x 41- 66 bulks about 376 pages to one inch
30½ x 41- 79 bulks about 320 pages to one inch
30½ x 41- 92 bulks about 288 pages to one inch
30½ x 41-105 bulks about 236 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Linotype Doric—Solid and Leaded Two Points

Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

26 lines, 226 words

25 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches

21x17 picas

21 lines, 186 words

20 words to square inch

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The plant founded in 1867 by Joseph J. Little has, during its more than half a century of activity, engaged in printing of every style and character that has been in vogue or in demand during that period. It has achieved a position second to none. It has trained men who have gone out into the trade and developed successful business of their own. It has set a pace that others have striven to equal. More important, perhaps, it has assimilated its long experience, improved its organization and developed a manufacturing unit of high efficiency. It has probably turned out more varied work and served a larger number of publishers than any other house in the country.

The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final; and its name is apt to be used to include the whole. An entire series of processes is included in the printing art; and a printer is one

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Eight Point Ionic

133

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Linotype Ionic Number 1—Solid and Leaded Two Points
Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
23 lines, 217 words
24 words to square inch

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
18 lines, 171 words
20 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

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Linotype Antique Number 3

Aligns with 11 point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

18 lines, 156 words

18 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

15 lines, 131 words

15 words to square inch

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A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit.

The plant founded in 1867 by Joseph J. Little, has dur-

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ELEVEN POINT GOTHIC CONDENSED 141

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Eleven Point Gothic Condensed 141

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Linotype Gothic Condensed Number 1—Solid and Ledged Two Points		Trim Size 5x7 $\frac{3}{8}$ inches—Showing Margins
Set Solid	Leaded 2 Points	
Type 3 $\frac{1}{2}$ x2 $\frac{7}{8}$ inches	Type 3 $\frac{1}{2}$ x2 $\frac{7}{8}$ inches	
21x17 picas	21x17 picas	
16 lines, 135 words	14 lines, 121 words	
15 words to square inch	13 words to square inch	

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Pages 145 - 152 printed on
Old Stratford Wove, rough,
25x38-60

Miller & Wright Paper Co.

SIZES AND BULKS

25 x 38-60 rough	bulks about 344 pages to one inch
25 x 38-80 rough	bulks about 256 pages to one inch
25 x 38-80 smooth	bulks about 264 pages to one inch
25 x 38-80 med. plate	bulks about 352 pages to one inch

For Table of Equivalent Weights see pages 389-393

LINOTYPE TABLE

Showing Bold Faces and the Roman Faces with which they run on the same matrices; Bold Faces that run separately, and Bold Faces that may be arranged to run with any face of corresponding size.

This table shows at a glance what bold face types may be run in the text with different Roman faces. It is divided into three parts, each part having the bold faces arranged according to size, and stating the conditions under which they may be run. In the first part, each bold face that is listed is on a matrix with a Roman face with which it runs without inconvenience, if no italics or small caps are to be used. In part two, some of the bold faces listed are on matrices by themselves, while some are not, but in both cases they can be run so as to set matter all in bold face. In part three, the bold faces are sometimes by themselves and sometimes not, but they can, by special arrangement, be run with any Roman faces of corresponding sizes. When bold face type is to be used only *between* paragraphs as headings (and not run in with the text) it may be set independently instead of running it in with the Roman.

1. BOLD FACES that are on same matrices with ROMAN FACES and run with them without extra cost, *if no small caps or italics are used.*

5½ point	Clarendon Number 1	runs with	Modern Number 1.....	See Page	2
6	" Bold Face Number 2	" "	Modern Number 1.....	" "	5
6	" Antique Number 2	" "	Modern Number 2.....	" "	6
6	" Bold Face Number 1	" "	Modern Number 2.....	" "	7
6	" Gothic Number 3	" "	Modern Number 2.....	" "	7
6	" Antique Number 3	" "	De Vinne.....	" "	10
6	" Cheltenham Bold	" "	Century Expanded.....	" "	11
7	" Antique Black Number 1	" "	French Number 28.....	" "	18
7	" Bold Face Number 1	" "	Modern Number 2.....	" "	15
7	" Gothic Number 3	" "	Modern Number 2.....	" "	15
8	" Title Number 1	" "	Modern Number 19.....	" "	22
8	" Antique Number 3	" "	De Vinne.....	" "	26
8	" Antique Number 1	" "	Old Style Number 1.....	" "	34
8	" Title Number 1	" "	Old Style Number 1.....	" "	35
8	" Gothic Number 3	" "	Modern Number 2.....	" "	20
8	" Gothic Number 3	" "	10 point Clarendon Number 1	" "	139
9	" Antique Number 3	" "	De Vinne.....	" "	36
10	" Antique Number 3	" "	De Vinne.....	" "	53
10	" Antique Number 1	" "	Old Style Number 1.....	" "	60
10	" Title Number 1	" "	Old Style Number 1.....	" "	61
10	" Clarendon Number 1	" "	8 point Gothic Number 3....	" "	139
11	" Antique Number 3	" "	De Vinne.....	" "	86
11	" Antique Number 1	" "	Old Style Number 1.....	" "	89
12	" Antique Number 1	" "	Old Style Number 1.....	" "	107

LINOTYPE TABLE

BOLD FACES WHICH MAY BE RUN INDEPENDENTLY

2. BOLD FACES that can be run *independently* and may be used, at slight extra cost, in the composition of straight matter set entirely in bold face.

5½ point	Clarendon Number 1.....	See Page	2
6	" Bold Face Number 1.....	" "	7
6	" Bold Face Number 2.....	" "	5
6	" Antique Number 2.....	" "	6
6	" Antique Number 3.....	" "	10
6	" Gothic Number 3.....	" "	7
6	" Cheltenham Bold.....	" "	11
7	" Antique Black Number 1.....	" "	18
7	" Bold Face Number 1.....	" "	15
7	" Old Style Antique Number 1.....	" "	131
7	" Doric Number 1.....	" "	130
7	" Gothic Number 3.....	" "	15
8	" Title Number 1.....	" "	22
8	" Antique Number 1.....	" "	34
8	" Ionic Number 1.....	" "	133
8	" Clarendon Number 1.....	" "	134
8	" Title Number 2 with Title Italic.....	" "	135
8	" Antique Number 3.....	" "	26
8	" Gothic Number 3.....	" "	20
8	" Gothic Number 3.....	" "	139
8	" Gothic Number 9.....	" "	132
9	" Antique Number 3.....	" "	36
9	" Antique Number 3 (aligns with 10 point).....	" "	136
10	" Title Number 1.....	" "	61
10	" Antique Number 1.....	" "	60
10	" Clarendon Number 1.....	" "	139
10	" Gothic Condensed Number 1.....	" "	140
10	" Antique Number 3.....	" "	53
10	" Caslon Bold Number 3.....	" "	137
10	" Antique Italic Number 1.....	" "	63
10	" Antique Number 3 (aligns with 11 point).....	" "	138
11	" Antique Number 1.....	" "	89
11	" Gothic Condensed Number 1.....	" "	141
11	" Doric Number 2.....	" "	142
11	" Antique Number 3.....	" "	86
12	" Antique Number 1.....	" "	107
18	" Century Bold.....	" "	143

LINOTYPE TABLE

BOLD FACES WHICH MAY RUN WITH ANY ROMAN FACE

3. BOLD FACES that can be run with *any* ROMAN FACE of corresponding size, but whose use involves *extra trouble and expense* if run with any faces other than those shown in Table 1, page 146.

5½ point	Clarendon	may run with any 5½ point face..See Page				2
6	" Bold Face Number 1	"	"	"	"	7
6	" Bold Face Number 2	"	"	"	"	5
6	" Antique Number 2	"	"	"	"	6
6	" Antique Number 3	"	"	"	"	10
6	" Gothic Number 3	"	"	"	"	7
6	" Cheltenham Bold	"	"	"	"	11
7	" Antique Black Number 1	"	"	"	"	18
7	" Bold Face Number 1	"	"	"	"	15
7	" Old Style Antique Number 1	"	"	"	"	131
7	" Doric Number 1	"	"	"	"	130
7	" Gothic Number 3	"	"	"	"	15
8	" Title Number 1	"	"	"	"	22
8	" Antique Number 1	"	"	"	"	34
8	" Ionic Number 1	"	"	"	"	133
8	" Clarendon Number 1	"	"	"	"	134
8	" Title Number 2	"	"	"	"	135
8	" Antique Number 3	"	"	"	"	26
8	" Gothic Number 3	"	"	"	"	20
8	" Gothic Number 3	"	"	"	"	139
8	" Gothic Number 9	"	"	"	"	132
9	" Antique Number 3	"	"	"	"	36
9	" Antique Number 3	"	"	"	"	136
10	" Title Number 1	"	"	"	"	61
10	" Antique Number 1	"	"	"	"	60
10	" Clarendon Number 1	"	"	"	"	139
10	" Gothic Condensed Number 1	"	"	"	"	140
10	" Antique Number 3	"	"	"	"	53
10	" Caslon Bold Number 3	"	"	"	"	137
10	" Antique Number 3	"	"	"	"	138
10	" Antique Italic Number 1	"	"	"	"	63
11	" Antique Number 1	"	"	"	"	89
11	" Gothic Condensed Number 1	"	"	"	"	141
11	" Doric Number 2	"	"	"	"	142
11	" Antique Number 3	"	"	"	"	86
12	" Antique Number 1	"	"	"	"	107
18	" Century Bold	"	"	"	"	143

LINOTYPE TABLE

OF COMPARATIVE SPACE OCCUPIED BY ALL SIZES

Size	Number	Page	BOLD FACES
5½ pt.	1 Clar.	2	There are times when some word of limited meaning seems suited to include
6 "	3 Ant.	10	There are times when some word of limited meaning seems suited to inc
6 "	Chelt. B.	11	There are times when some word of limited meaning seems suited to inc
6 "	2 B.F.	5	There are times when some word of limited meaning seems suited to i
6 "	3 Goth.	7	There are times when some word of limited meaning seems suited
6 "	2 Ant.	6	There are times when some word of limited meaning seems suited
6 "	1 B.F.	7	There are times when some word of limited meaning seems sui
7 "	10.S.Ant	131	There are times when some word of limited meaning seems suited t
7 "	1 B.F.	15	There are times when some word of limited meaning seems su
7 "	3 Goth.	15	There are times when some word of limited meaning seems su
7 "	1 Ant.Bl.	18	There are times when some word of limited meaning seems su
7 "	Doric	130	There are times when some word of limited meaning see
8 "	1 Title	22, 35	There are times when some word of limited meaning seems suite
8 "	1 Clar.	134	There are times when some word of limited meaning seems suit
8 "	3 Ant.	26	There are times when some word of limited meaning seems suit
8 "	1 Ant.	34	There are times when some word of limited meaning seems suit
8 "	3 Goth.	20, 139	There are times when some word of limited meaning seems su
8 "	1 Ionic	133	There are times when some word of limited meaning seems s
8 "	2 Title	135	There are times when some word of limited meaning seems
8 "	" Ital.	135	<i>There are times when some word of limited meaning seems</i>
8 "	9 Goth.	132	There are times when some word of limited meaning se
9 "	3 Ant.	36, 136	There are times when some word of limited meaning seems su
10 "	1 Goth.	140	There are times when some word of limited meaning seems
10 "	1 Clar.	139	There are times when some word of limited meaning seem
10 "	1 Title	61	There are times when some word of limited meaning see
10 "	3 Ant.	53, 138	There are times when some word of limited meaning se
10 "	1 Ant.	60	There are times when some word of limited meaning
10 "	1 Ant. It.	63	<i>There are times when some word of limited meaning</i>
10 "	Cas. Bold	137	There are times when some word of limited meaning
11 "	1 Goth.	141	There are times when some word of limited meaning
11 "	1 Ant.	89	There are times when some word of limited meanin
11 "	3 Ant.	86	There are times when some word of limited mean
11 "	2 Doric	142	There are times when some word of
12 "	1 Ant.	107	There are times when some word of limited me
18 "	Cen. B.	143	There are times when some word o

LINOTYPE TABLE

OF COMPARATIVE SPACE OCCUPIED BY ALL SIZES

Continued

Size	Number	Page	ROMAN FACES
5½ pt.	3 Mod.	4	There are times when some word of limited meaning seems suited to include the
5½ "	1 Mod.	2	There are times when some word of limited meaning seems suited to include t
5½ "	2 Mod.	3	There are times when some word of limited meaning seems suited to includ
6 "	12 Mod.	9	There are times when some word of limited meaning seems suited to include the
6 "	1 O.S.	13	There are times when some word of limited meaning seems suited to include
6 "	DeVinne	10	There are times when some word of limited meaning seems suited to inclu
6 "	3 Mod.	8	There are times when some word of limited meaning seems suited to inc
6 "	Century	11	There are times when some word of limited meaning seems suited to in
6 "	1 Mod.	5	There are times when some word of limited meaning seems suited to i
6 "	16 Mod.	12	There are times when some word of limited meaning seems suited to
6 "	2 Mod.	6-7	There are times when some word of limited meaning seems suite
7 "	1 O.S.	19	There are times when some word of limited meaning seems suited to inc
7 "	21 Mod.	16	There are times when some word of limited meaning seems suited to
7 "	1 Mod.	14	There are times when some word of limited meaning seems suited t
7 "	28French	18	There are times when some word of limited meaning seems su
7 "	2 Mod.	15	There are times when some word of limited meaning seems s
8 "	Chelt.	32	There are times when some word of limited meaning seems suited to inclu
8 "	7 O.S.	30	There are times when some word of limited meaning seems suited to i
8 "	19 Mod.	22-23	There are times when some word of limited meaning seems suited t
8 "	DeVinne	26-27	There are times when some word of limited meaning seems suited t
8 "	Scotch	28-29	There are times when some word of limited meaning seems suited t
8 "	Caslon	31	There are times when some word of limited meaning seems suited
8 "	21 Mod.	25	There are times when some word of limited meaning seems suited
8 "	1 O.S.	34-35	There are times when some word of limited meaning seems suited
8 "	2 Mod.	20	There are times when some word of limited meaning seems su
8 "	16 Mod.	21	There are times when some word of limited meaning seem
8 "	28French	24	There are times when some word of limited meaning seem
9 "	Caslon	39	There are times when some word of limited meaning seems suit
9 "	DeVinne	36-37	There are times when some word of limited meaning seems su
9 "	13 Mod.	38	There are times when some word of limited meaning seems s
9 "	1 O.S.	40-41	There are times when some word of limited meaning seems
10 "	Chelt.	72	There are times when some word of limited meaning seems suite
10 "	Scotch	50-51	There are times when some word of limited meaning seems s
10 "	3 O.S.	64-65	There are times when some word of limited meaning seems s
10 "	Caslon	66-67	There are times when some word of limited meaning seems s

LINOTYPE TABLE

OF COMPARATIVE SPACE OCCUPIED BY ALL SIZES

Continued

Size	Number	Page	ROMAN FACES
10	“	Orig.O.S. 68-69	There are times when some word of limited meaning seems s
10	“	7 O.S. 70-71	There are times when some word of limited meaning seems s
10	“	13 Mod. 42-43	There are times when some word of limited meaning seems
10	“	Bodoni 56-59	There are times when some word of limited meaning seems
10	“	1 O.S. 60-63	There are times when some word of limited meaning seems
10	“	21 Mod. 46-48	There are times when some word of limited meaning seem
10	“	DeVinne 52-55	There are times when some word of limited meaning se
10	“	16 Mod. 44-45	There are times when some word of limited meani
11	“	9 Mod. 76-77	There are times when some word of limited meaning see
11	“	Scotch 82-84	There are times when some word of limited meaning see
11	“	7 O.S. 92-93	There are times when some word of limited meaning see
11	“	1 O.S. 88-91	There are times when some word of limited meaning se
11	“	1 Mod. 74-75	There are times when some word of limited meaning
11	“	21 Mod. 78-80	There are times when some word of limited meaning
11	“	Caslon 94-96	There are times when some word of limited meaning
11	“	DeVinne 85-87	There are times when some word of limited mean
12	“	Bodoni 98-99	There are times when some word of limited meaning
12	“	Orig.O.S. 110-11	There are times when some word of limited meaning
12	“	Scotch 100-3	There are times when some word of limited mean
12	“	1 O.S. 106-9	There are times when some word of limited mean
12	“	Caslon 112-15	There are times when some word of limited me
12	“	DeVinne 104-5	There are times when some word of limited m
14	“	Bodoni 116-19	There are times when some word of limited mean
14	“	Orig.O.S. 126-27	There are times when some word of limited
14	“	Caslon 124-25	There are times when some word of limite
14	“	DeVinne 120-23	There are times when some word of limi
18	“	Century 128	There are times when some word

HALFTONE AND LINE WORK

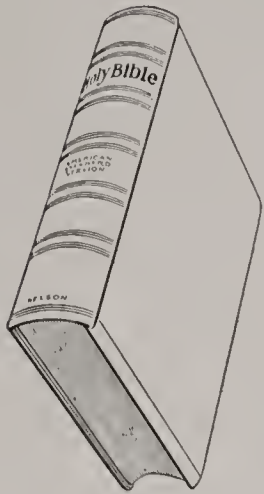
Nearly all illustrations used in book, magazine and newspaper work are made by the photo-engraving process. Stated in its simplest terms, this means that the subject is photographed, the negative chemically treated, the picture transferred to a suitably prepared, highly finished metal plate and this plate etched by an acid which removes all superfluous metal, leaving in relief a perfect reproduction of the original subject. After the necessary hand finishing, and attaching to a wood block, type high, the plate is ready to be printed.

Any object may be accurately and expeditiously reproduced. Most reproductions are made from drawings, photographs and prints. Subjects which are composed of solids, lines, dots or dashes reproduce as line cuts, while those that contain different color values, shades or tones reproduce as halftone engravings. Line cuts are generally made on zinc, though very fine ones are sometimes made on copper. Halftone engravings are almost always on copper; they are considerably more expensive than line cuts. Subjects which reproduce as line cuts are photographed in the usual way, but subjects which reproduce as halftones are photographed through a "screen." This "screen" consists of a glass plate ruled to give small, regular transparent squares and is placed in the back of the camera directly in front of the photographic plate. The result of photographing through this screen is a negative on which all tones of the original are rendered by means of large and small squares. The negative is developed and coated with solutions of rubber and collodion, producing a thick skin which with the picture is soaked off the negative glass and turned on a thick glass plate and placed in a printing frame in contact with the prepared copper plate on which the engraving is to be made. When exposed, light passes through the little squares rendering the coating on the plate under them insoluble in water. The other parts of the coating are washed away, and when the plate is dried and heated the deposit remaining on the metal is a hard acid resist enamel reproduction of the original. The plate is then placed in an acid, which eats away the unprotected metal, leaving a perfect relief reproduction of the original. After the plate is thus made it may be hand finished, tooled or re-etched in order to improve its printing qualities. It is then mounted on a wood block, type high, and is ready for the press. The line process is almost identical with the halftone, except that no screen is used.

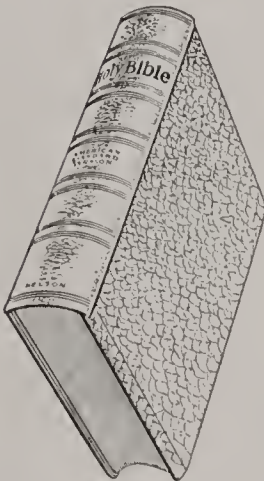
Line cuts consisting of mere outlines, or very open in character, may print on paper of almost any finish, but if they have much detail smooth paper will give better results. In any event, the smoother the printing surface the clearer and sharper will be the impression when printed. Halftone engravings, however, must always print on smooth paper, unless specially made for other stock.

LINE ETCHINGS AND HALFTONE ENGRAVINGS

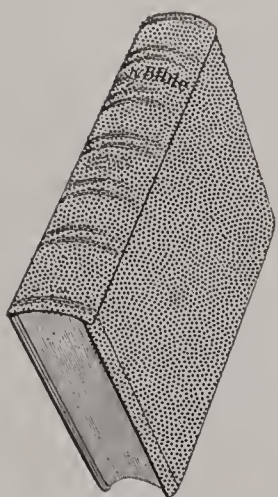
The six engravings shown on this page illustrate all the commonly used forms. Three are line work, usually called line cuts or zinc etchings, and three are halftone



LINE CUT IN
OUTLINE



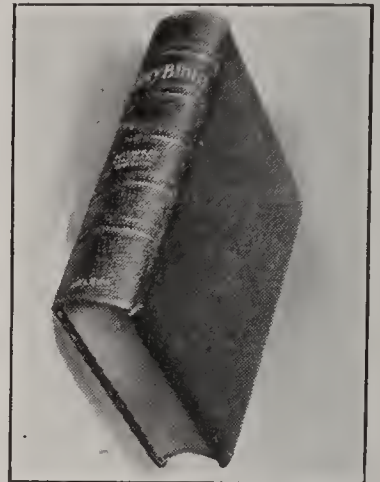
LINE CUT WITH
DETAIL



LINE CUT WITH
BEN DAY

engravings, generally called halftones or halftone cuts. The term *plate*, however, is to be preferred to *cut*, as the latter is only a reminder of the now obsolete *wood cut*. The first line plate is composed only of plain lines and is the simplest possible form; it may be printed on paper of almost any finish. The second shows the same subject but it is elaborated by the addition of broken and irregular lines that produce a shaded effect and give some detail to the picture; the paper on which to print it should be slightly smoother than that which may be used for the simple outline. The third shows the same subject again, but this time with the addition of Ben Day which is a screen-like effect in dots and lines. These three etchings show the general character and style of line engraving from the plain outline to the more complicated Ben Day treatment.

On the other side of the page are shown three halftone engravings finished in the styles most commonly used. The first is known as the *squared* halftone, as the background is carried out uniformly to the four edges and is often bordered by a light engraver's line. This is the easiest form of halftone to print. The second has the background entirely cut away, leaving the subject in outline and is called outline or *silhouette*. Oval and circular plates are considered as a form of silhouetting. The third has the background shaded off gradually to a disappearing edge and is a *vignette*. These engravings are more expensive to make than those with squared finish and require longer time on press to make ready properly.



SQUARED HALFTONE



SILHOUETTED
HALFTONE



VIGNETTED
HALFTONE

HALFTONE SCREENS

Halftone engravings, in order to print satisfactorily, must always be made with a *screen* suited to the surface of the paper on which they will be printed. If the highest quality of coated paper is used and ample time can be taken to make ready

on the press, engravings of very fine screens, even 175 or 200, are practicable, but 150 screen will in many cases be more satisfactory; with the average quality of coated paper, 150 screen is generally used, but 133 screen will often give better results. When high finished super calendered paper or "Koatine" is used, the halftone may be of 133 screen, but if the paper is of only moderate finish, 120 screen is to be preferred. With *good* English Finish or *high* Machine Finish, 120 screen usually answers. On the grade of Machine Finish, known as *Catalogue*, 110 is commonly used. On news stock the screen should be 85 or even 65. These halftones, also called news tones, are generally etched on zinc.

Particular care should be taken in ordering engravings to obtain the most suitable screen for the stock to be used. In case of doubt, a sample of the paper selected should be shown to the photo-engraver and his advice asked.

The proofs of engravings furnished by the engraver are pulled with special care on the most suitable stock, using ink specially ground for hand press work and are better than impressions obtained in printing on an ordinary press.



85 SCREEN



110 SCREEN



120 SCREEN



133 SCREEN



150 SCREEN



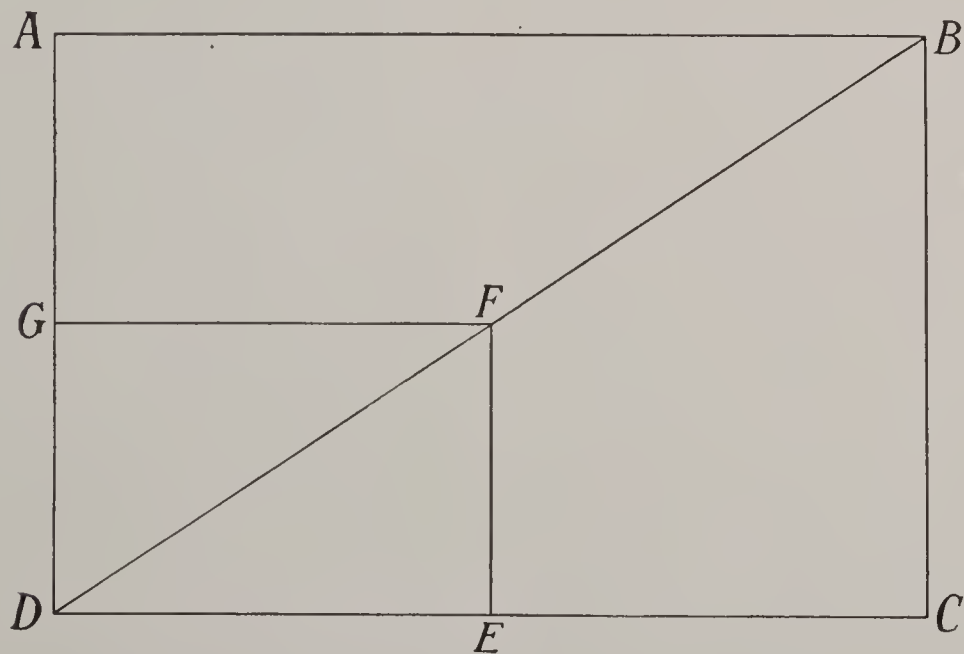
175 SCREEN

HOW TO REDUCE A PICTURE

Illustrations for use in books and magazines are usually made from photographs or drawings which are considerably larger than the pictures that are to be made, consequently there must nearly always be reduction in size. When wood engraving was the predominant method of illustration the *proportions* of an object could, if desired, be changed when an engraving was made, but today this is impossible because practically all reproductions are made by photography. The camera reproduces the object precisely as it is; it can enlarge it or reduce it in size but it cannot change its *proportions*. If the length is reduced one half or one quarter, the width also is automatically reduced one half or one quarter. It is sometimes supposed that the different *proportions* of an object may be changed in reproducing it, but this cannot be done when an object is reproduced by photography unless a new painting or drawing is made of the *proportions* desired, or the plate cropped or cut down as required.

When an engraving is to be made of any object for the purpose of illustration it is frequently important to know accurately just what its exact size will be—if its length is decided on, what will be its width, or if its width is decided on, what will be its length. This, of course, can be readily figured out by proportion, but it is simpler and more satisfactory to present it to the eye by a diagram, which may be readily done as shown below.

Suppose the rectangle $A B C D$ represents a picture to be reduced and is $2\frac{3}{4} \times 1\frac{1}{6}$ inches. First draw a diagonal line DB . If the engraving to be made is $1\frac{3}{8}$



inches wide, measure off $1\frac{3}{8}$ inches from D on the line DC to the point E , which gives the width required for the engraving. Then draw a vertical line parallel with CB from E until it meets the diagonal at F , which gives the height of the engraving. Then draw a line parallel with ED from F to G and the exact size of the engraving will be shown by the small rectangle $DEFG$.

In case the engraving is to be made $\frac{7}{8}$ inches high, after drawing the diagonal DB , measure off $\frac{7}{8}$ inches on the line DA to the point G . Then draw a parallel to the line DC from G which will strike the diagonal line at F . Then draw a parallel to BC from F to E and the small rectangle $DEFG$ will show the exact size the engraving will be.

MONOTYPE FACES

PAGES 154-267 INCLUSIVE

Pages 153 - 168 printed on

Westvaco Super 25x38-70

West Virginia Pulp & Paper Co.

SIZES AND BULKS

25 x 38-45 bulks about 848 pages to one inch
25 x 38-50 bulks about 692 pages to one inch
25 x 38-60 bulks about 552 pages to one inch
25 x 38-70 bulks about 486 pages to one inch

For Table of Equivalent Weights see pages 389-393

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day.

But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in THE PLANT COMPLETE. Anything less than this falls short in service, efficiency and economy *for the customer*, for only in The Plant Complete is loss of time minimized, waste reduced and the annoyances, delays, and losses of divided responsibility entirely removed.

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The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final; and its name is apt to be used to include the whole. An entire series of processes is included in the printing art, and a *printer* is one who performs any or all of them. In the early days of the art he cast his own type and then composed and printed it; he was type-founder, compositor, proofreader, pressman and binder. He was also *publisher* as well—in fact, to become a publisher, one first had to be a printer.

It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions and to make it a calling distinct from publishing. The publishers of newspapers and of some of the larger periodicals usually do their own printing, but a vast majority of book and magazine publishers depend

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Monotype Number 8A—Leaded Half Point and One Point
Leaded Half Point

Type 3½x2⅞ inches
21x17 picas
39 lines, 613 words
64 words to square inch

Trim Size 5x7⅜ inches—Showing Margins
Leaded 1 Point

Type 3½x2⅞ inches
21x17 picas
35 lines, 555 words
58 words to square inch

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Monotype Number 8A—Solid and Leaded One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
39 lines, 576 words
60 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
32 lines, 465 words
49 words to square inch

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Monotype Number 5A—Solid and Ledged One Point
Set Solid

Type 3½x2⅞ inches
21x17 picas
35 lines, 452 words
49 words to square inch

Trim Size 5x7¾ inches—Showing Margins
Ledged 1 Point

Type 3½x2⅞ inches
21x17 picas
29 lines, 372 words
39 words to square inch

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Monotype Number 5A—Solid and Leaded One Point

Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

31 lines, 374 words

41 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches

21x17 picas

28 lines, 338 words

35 words to square inch

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Monotype Number 1A—Leaded One Point	Trim Size 5x7 3/8 inches—Showing Margins
Numbers 1A and 26J, 5 Point—Leaded Two Points	
Leaded 1 Point	Leaded 2 Points
Type 3 1/2x2 7/8 inches	Type 3 1/2x2 7/8 inches
21x17 picas	21x17 picas
27 lines, 419 words	24 lines, 368 words
45 words to square inch	40 words to square inch

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Six Point Modern Extended

159

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Monotype Number 9A—Solid and Ledged Two Points
Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
32 lines, 321 words
34 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Ledged 2 Points

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
24 lines, 239 words
26 words to square inch

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Monotype Numbers 8A and 66J—Solid
Numbers 8A and 26J—Leaded One Point
Set Solid
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
32 lines, 419 words
44 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
27 lines, 349 words
38 words to square inch

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It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions and to make it a calling distinct from publishing. The publishers of newspapers and of some of the larger periodicals usually do their own printing, but a vast majority of book and magazine publishers depend upon highly developed complete plants for prompt production of their work. These plants, known as *printing houses*, sometimes combine all the functions of the early printer and add electrotyping to them. It is upon their organization, efficiency and service that the publisher and the public depend for the prompt production of printing no matter how difficult or complicated it may be or how large

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Monotype Number 36A—Solid and Leaded One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
32 lines, 469 words
50 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
27 lines, 387 words
40 words to square inch

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Monotype Number 31E—Solid
Numbers 31E and 28J, 5½ Point—Leaded Two Points
Set Solid

Type 3½x2 ⅞ inches
21x17 picas
32 lines, 469 words
50 words to square inch

Trim Size 5x7 ⅜ inches—Showing Margins

Leaded 2 Points

Type 3½x2 ⅞ inches
21x17 picas
24 lines, 342 words
37 words to square inch

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Monotype Numbers 15E and 79J—Solid
Numbers 15E, 25J and 25K—Leaded One Point
Set Solid
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
32 lines, 420 words
45 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
27 lines, 355 words
38 words to square inch

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Monotype Numbers 8A and 28J, 6 Point—Solid
Numbers 8A and 28J, 7 Point—Leaded One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
27 lines, 303 words
33 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
23 lines, 259 words
29 words to square inch

SEVEN POINT BINNEY OLD STYLE AND GOTHIC CAPS

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Monotype Numbers 141J and 64J—Leaded Two Points

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
24 lines, 445 words
48 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
19 lines, 238 words
26 words to square inch

Pages 169 - 184 printed on
Ivory English Finish, 25x38-70

Paul E. Vernon & Co.

SIZES AND BULKS

25 x 38-50 bulks about 654 pages to one inch
25 x 38-60 bulks about 584 pages to one inch
25 x 38-70 bulks about 500 pages to one inch
25 x 38-80 bulks about 436 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Eight Point Modern and Cushing Antique

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Monotype Number 20A—Solid and Ledged One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
23 lines, 248 words
27 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Ledged 1 Point

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
21 lines, 224 words
24 words to square inch

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Monotype Number 36A—Solid and Leaded One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
23 lines, 265 words
30 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 1 Point

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
21 lines, 241 words
27 words to square inch

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Monotype Number 152A—Solid and Ledged Two Points
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
23 lines, 244 words
28 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Ledged 2 Points
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
19 lines, 200 words
22 words to square inch

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The world is chiefly interested in results, and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final; and its name is apt to be used to include the whole. An entire series of processes is included in the printing art, and a *printer* is one who performs any or all of them. In the early days of the art he cast his own type and then composed and printed it; he was type-founder, compositor, proofreader, pressman and binder. He was also *publisher* as well—in fact, to become a publisher, one first

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It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry

178 EIGHT POINT FARMER OLD STYLE AND CASLON BOLD

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178 EIGHT POINT FARMER OLD STYLE AND CASLON BOLD ITALIC

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180 NINE POINT MODERN AND HEAVY ANTIQUE

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Monotype Numbers 8A and 26J, 8 Point—Solid
Numbers 8A and 26J, 9 Point—Leaded One Point
Set Solid
Type 3½x2⅞ inches
21x17 picas
20 lines, 199 words
23 words to square inch

Trim Size 5x7⅜ inches—Showing Margins
Leaded 1 Point
Type 3½x2⅞ inches
21x17 picas
19 lines, 192 words
21 words to square inch

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Monotype Number 15E—Solid and Ledged One Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
20 lines, 199 words
23 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Ledged 1 Point

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17 picas
19 lines, 191 words
21 words to square inch

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Monotype Numbers 31E and 92J, 8 point—Solid and Ledged Two Points		Trim Size 5x7 ³ / ₈ inches—Showing Margins
Set Solid	Leaded 2 Points	
Type 3 ¹ / ₂ x2 ⁷ / ₈ inches	Type 3 ¹ / ₂ x2 ⁷ / ₈ inches	
21x17 picas	21x17 picas	
20 lines, 204 words	17 lines, 173 words	
24 words to square inch	19 words to square inch	

Pages 185 - 200 printed on
Library Text, 25x38-60

Henry Lindenmeyr & Sons

SIZES AND BULKS

25 x 38-50 bulks about 720 pages to one inch

25 x 38-60 bulks about 600 pages to one inch

25 x 38-70 bulks about 514 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Monotype Number 137E—Solid and Ledged 1 Point
Set Solid

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17½ picas
20 lines, 205 words
24 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Ledged 1 Point

Type $3\frac{1}{2} \times 2\frac{1}{8}$ inches
21x17½ picas
19 lines, 195 words
22 words to square inch

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Ten Point Modern

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Ten Point Century Expanded and Lining Gothic

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Ten Point Century Expanded and Title

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Monotype Numbers 20A and 66J—Solid
Numbers 20A and 28J—Leaded Two Points
Set Solid
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21X17 picas
18 lines, 155 words
18 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins

Leaded 2 Points
Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21X17 picas
15 lines, 131 words
15 words to square inch

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Ten Point French Old Style 197

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Monotype Number 172E—Solid and Leaded Two Points
Set Solid

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
19 lines, 173 words
19 words to square inch

Trim Size $5 \times 7\frac{3}{8}$ inches—Showing Margins
Leaded 2 Points

Type $3\frac{1}{2} \times 2\frac{7}{8}$ inches
21x17 picas
15 lines, 139 words
16 words to square inch

TEN POINT CASLON OLD STYLE

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Pages 201 - 216 printed on
Chandler English Finish,
30 $\frac{1}{2}$ x 41-100

Holden & Hawley Inc.

SIZES AND BULKS

23 x 33- 65 bulks about 376 pages to one inch
25 x 38- 60 bulks about 480 pages to one inch
25 x 38- 75 bulks about 400 pages to one inch
30 $\frac{1}{2}$ x 41-100 bulks about 400 pages to one inch

For Table of Equivalent Weights see pages 389-393

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The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final; and its name is

ELEVEN POINT BARNHART

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Monotype Number 31E—Solid and Leaded One Point
Set Solid—Type $3\frac{5}{6} \times 3\frac{1}{16}$ inches
23x18½ picas
18 lines, 175 words
17 words to square inch

Trim Size $5\frac{3}{8} \times 8$ inches—Showing Margins
Leaded 1 Point—Type $3\frac{5}{6} \times 3\frac{1}{16}$ inches
23x18½ picas
17 lines, 165 words
16 words to square inch

Eleven Point Bruce Old Style

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Pages 217 - 232 printed on
Old Style, white, 30½x41-92

Henry Lindenmeyr & Sons

SIZES AND BULKS

30½ x 41- 66 bulks about 466 pages to one inch
30½ x 41- 79 bulks about 390 pages to one inch
30½ x 41- 92 bulks about 330 pages to one inch
30½ x 41-105 bulks about 290 pages to one inch

For Table of Equivalent Weights see pages 389-393

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Twelve Point Modern

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Pages 233 - 248 printed on
Tavistock High Bulk, 30 $\frac{1}{2}$ x41-56

516 sheets to ream
Canfield Paper Co.

SIZES AND BULKS

30 $\frac{1}{2}$ x 41- 59 bulks about 432 pages to one inch
30 $\frac{1}{2}$ x 41- 66 bulks about 370 pages to one inch
30 $\frac{1}{2}$ x 41- 79 bulks about 310 pages to one inch
30 $\frac{1}{2}$ x 41- 92 bulks about 266 pages to one inch
30 $\frac{1}{2}$ x 41-105 bulks about 234 pages to one inch
30 $\frac{1}{2}$ x 41-118 bulks about 208 pages to one inch
33 x 44- 79 bulks about 370 pages to one inch
33 x 44- 92 bulks about 310 pages to one inch
33 x 44-107 bulks about 266 pages to one inch

For Table of Equivalent Weights see pages 389-393

TWELVE POINT BRUCE OLD STYLE

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Twelve Point Farmer Old Style and Antique

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Twelve Point French Old Style

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244 FOURTEEN POINT MODERN

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Pages 249 - 264 printed on
Bangalore High Bulk, 30½x41-60
516 sheets to ream
Perkins-Goodwin Co.

SIZES AND BULKS

30½ x 41- 60 bulks about 422 pages to one inch
30½ x 41- 65 bulks about 400 pages to one inch
30½ x 41- 70 bulks about 368 pages to one inch
30½ x 41- 75 bulks about 344 pages to one inch
30½ x 41- 80 bulks about 320 pages to one inch
30½ x 41- 85 bulks about 302 pages to one inch
30½ x 41- 90 bulks about 288 pages to one inch
30½ x 41- 95 bulks about 270 pages to one inch
30½ x 41-100 bulks about 256 pages to one inch
30½ x 41-105 bulks about 244 pages to one inch
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Fourteen Point Binney Old Style and Caslon Bold

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But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in The Plant Complete. **Anything less than this falls short in service, efficiency and economy for the customer, for only in The Plant Complete is loss of time minimized, waste reduced and the annoyances, delays and losses of divided responsibility entirely removed.**

A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience

EIGHTEEN POINT MODERN

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But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of de-

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Eighteen Old Style and Caslon Bold

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But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding,

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A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit.

TEN POINT BOOKMAN

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There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day.

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There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means the art of multiplying impressions upon paper or other suitable material or presswork as we understand it to-day.

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A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit.

The plant founded in 1867 by Joseph J. Little has, during its more than half a century of activity, engaged in printing of every style and character that has been in vogue or in demand during that period. It has achieved a position second to none. It has trained men who have gone out into the trade and developed successful business of their own. It has set a pace that others have striven to equal. More important, perhaps, it has assimilated its long experience, improved its organization, and developed

ELEVEN POINT TYPEWRITER

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means the art of multiplying impressions upon paper or other suitable material or presswork as we understand it to-day.

But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be--his organization includes separate and distinct departments for laying out and editing copy; for composition--linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in The Plant Complete. Anything less

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BOLD AND ROMAN FACES ON THE MONOTYPE

In Monotype composition a great variety of bold faces may be run with Roman faces:

(1) Any bold face of a given size will normally run with any Roman face of the same size if they are of the same set (units of width).

(2) Any bold face of a given size may run with any Roman face of the same size, even if the bold face is of slightly narrower set (up to one unit) than the Roman, by “opening up” the bold face—that is, setting it on the same *set* as the Roman, thus increasing *very minutely* the white space between the bold face letters. This in no way damages the appearance of the bold face, and sometimes may improve it and it increases the choice of bold faces that can be run with Roman faces.

(3) Any bold face type not more than one point smaller than a Roman face, and of the same set or slightly less set, *may* be set on the same body as the Roman, and if of less set it also may be opened up, so that it will run with the Roman face. This still further enlarges the choice of bold faces that may run with Roman faces.

It is, on the other hand, also possible to contract a Monotype face by setting it on a slightly narrower set than normal. This operation reduces the white space between the letters very slightly, tends to crowd them and sacrifices something in appearance. It may occasionally be necessary where much matter must come within a certain measure but it should be avoided whenever possible.

On the five pages following is a list of Roman faces from five point to eighteen point inclusive giving the Monotype number of each, its foundry name, its size and set, showing what bold faces can be run with Roman faces and indicating in each case when it is necessary to “open up” the bold face. In the Index, reference will be found to the pages on which each face is shown. Single lines set in each face for convenience of comparison are also shown on pages 264, 266 and 267.

MONOTYPE TABLE

Showing Roman Faces and the Bold Faces that May Run with Them, Monotype Numbers for each Face, Foundry Names, and Size and Set of Each

Roman Faces				Bold Faces			
Size	No.	Set	Foundry Name	Size	No.	Set	Foundry Name
5 pt.	8A	6½	Modern	5 pt.	26J	6	Modern Antique Heavy
5½ "	5A	7¼	Modern Extended (Law)	5½ "	28J	6½	Title
6 "	1A	6	Modern Condensed	5 "	26J	6	Modern Antique Heavy
6 "	31E	6½	Bruce Old Style	5½ "	28J	6½	Title
6 "	"	6½	" "	5 "	26J	6	Modern Antique Heavy
6 "	36A	6½	Scotch Roman	5½ "	28J	6½	Title
6 "	"	6½	" "	5 "	26J	6	Modern Antique Heavy
6 "	8A	7	Modern	6 "	26J	7	Modern Antique Heavy
6 "	"	7	"	5 "	26J	6	Modern Antique Heavy
6 "	"	7	"	6 "	28J	7	Title
6 "	"	7	"	5½ "	28J	6½	Title
6 "	"	7	"	6 "	11J	7	DeVinne Bold
6 "	"	7	"	6 "	25J	7	Old Style Antique
6 "	"	7	"	6 "	25K	7	Old Style Antique Italic
6 "	"	7	"	6 "	79J	7	Caslon Bold
6 "	"	7	"	6 "	66J	7	Lining Gothic
6 "	15E	7	Farmer Old Style	6 "	26J	7	Modern Antique Heavy
6 "	"	7	" "	5 "	26J	6	Modern Antique Heavy
6 "	"	7	" "	6 "	28J	7	Title
6 "	"	7	" "	5½ "	28J	6½	Title
6 "	"	7	" "	6 "	11J	7	DeVinne Bold
6 "	"	7	" "	6 "	25J	7	Old Style Antique
6 "	"	7	" "	6 "	25K	7	Old Style Antique Italic
6 "	"	7	" "	6 "	79J	7	Caslon Bold
6 "	"	7	" "	6 "	66J	7	Lining Gothic
6 "	5A	7¾	Modern Extended (Law)	6 "	26J	7	Modern Antique Heavy
6 "	"	7¾	" " "	6 "	28J	7	Title
6 "	"	7¾	" " "	6 "	11J	7	DeVinne Bold
6 "	"	7¾	" " "	6 "	25J	7	Old Style Antique
6 "	"	7¾	" " "	6 "	25K	7	Old Style Antique Italic
6 "	"	7¾	" " "	6 "	79J	7	Caslon Bold
6 "	"	7¾	" " "	6 "	66J	7	Lining Gothic
7 "	31E	7¼	Bruce Old Style	6 "	11J	7	DeVinne Bold
7 "	"	7¼	" "	6 "	25J	7	Old Style Antique
7 "	"	7¼	" "	6 "	25K	7	Old Style Antique Italic
7 "	"	7¼	" "	6 "	79J	7	Caslon Bold
7 "	"	7¼	" "	6 "	28J	7	Title
7 "	"	7¼	" "	6 "	26J	7	Modern Heavy Antique
7 "	"	7¼	" "	6 "	66J	7	Lining Gothic
7 "	8A	8	Modern	7 "	28J	8	Title
7 "	"	8	"	7 "	48J	8	Gothic Caps Condensed
7 "	"	8	"	7 "	25J	7¾	Old Style Antique
7 "	"	8	"	6 "	26J	7	Modern Heavy Antique
7 "	"	8	"	6 "	11J	7	DeVinne Bold
7 "	"	8	"	6 "	25J	7	Old Style Antique
7 "	"	8	"	6 "	25K	7	Old Style Antique Italic
7 "	"	8	"	6 "	79J	7	Caslon Bold
7 "	"	8	"	6 "	28J	7	Title
7 "	"	8	"	6 "	66J	7	Lining Gothic

Roman Faces

Bold Faces

Size	No.	Set	Foundry Name	Size	No.	Set	Foundry Name	
7 pt.	21E	8	Binney Old Style	7 pt.	28J	8	Title	
7 "	"	8	" "	7 "	48J	8	Gothic Caps Condensed	
7 "	"	8	" "	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
7 "	"	8	" "	6 "	26J	7	Modern Heavy Antique	Opened Up
7 "	"	8	" "	6 "	28J	7	Title	Opened Up
7 "	"	8	" "	6 "	11J	7	DeVenne Bold	Opened Up
7 "	"	8	" "	6 "	25J	7	Old Style Antique	Opened Up
7 "	"	8	" "	6 "	79J	7	Caslon Bold	Opened Up
7 "	"	8	" "	6 "	25K	7	Old Style Antique Italic	Opened Up
7 "	"	8	" "	6 "	66J	7	Lining Gothic	Opened Up
8 "	36A	8	Scotch Roman	8 "	49J	8	Gothic Condensed	
8 "	"	8	" "	7 "	28J	8	Title	
8 "	"	8	" "	7 "	48J	8	Gothic Caps Condensed	
8 "	"	8	" "	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
8 "	137E	8	Caslon O. S. (Inland)	8 "	49J	8	Gothic Condensed	
8 "	"	8	" "	7 "	28J	8	Title	
8 "	"	8	" "	7 "	48J	8	Gothic Caps Condensed	
8 "	"	8	" "	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
8 "	31E	8	Bruce Old Style	8 "	49J	8	Gothic Condensed	
8 "	"	8	" "	7 "	28J	8	Title	
8 "	"	8	" "	7 "	48J	8	Gothic Caps Condensed	
8 "	"	8	" "	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
8 "	8A	8 ¹ / ₂	Modern	8 "	26J	8 ¹ / ₂	Modern Antique Heavy	
8 "	"	8 ¹ / ₂	"	8 "	28J	8 ¹ / ₂	Title	
8 "	"	8 ¹ / ₂	"	7 "	28J	8	Title	Opened Up
8 "	"	8 ¹ / ₂	"	8 "	92J	8 ¹ / ₂	Manila	
8 "	"	8 ¹ / ₂	"	8 "	25J	8 ¹ / ₂	Old Style Antique	
8 "	"	8 ¹ / ₂	"	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
8 "	"	8 ¹ / ₂	"	8 "	79J	8 ¹ / ₂	Caslon Bold	
8 "	"	8 ¹ / ₂	"	8 "	79K	8 ¹ / ₂	Caslon Bold Italic	
8 "	"	8 ¹ / ₂	"	8 "	66J	8 ¹ / ₂	Lining Gothic	
8 "	"	8 ¹ / ₂	"	8 "	49J	8	Gothic Condensed	Opened Up
8 "	"	8 ¹ / ₂	"	7 "	48J	8	Gothic Caps Condensed	Opened Up
8 "	152A	8 ¹ / ₂	Wilson Modern	8 "	26J	8 ¹ / ₂	Modern Antique Heavy	
8 "	"	8 ¹ / ₂	" "	8 "	28J	8 ¹ / ₂	Title	
8 "	"	8 ¹ / ₂	" "	7 "	28J	8	Title	Opened Up
8 "	"	8 ¹ / ₂	" "	8 "	92J	8 ¹ / ₂	Manila	
8 "	"	8 ¹ / ₂	" "	8 "	25J	8 ¹ / ₂	Old Style Antique	
8 "	"	8 ¹ / ₂	" "	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
8 "	"	8 ¹ / ₂	" "	8 "	79J	8 ¹ / ₂	Caslon Bold	
8 "	"	8 ¹ / ₂	" "	8 "	79K	8 ¹ / ₂	Caslon Bold Italic	
8 "	"	8 ¹ / ₂	" "	8 "	66J	8 ¹ / ₂	Lining Gothic	
8 "	"	8 ¹ / ₂	" "	8 "	49J	8	Gothic Condensed	Opened Up
8 "	"	8 ¹ / ₂	" "	7 "	48J	8	Gothic Caps Condensed	Opened Up
8 "	15E	8 ¹ / ₂	Farmer Old Style	8 "	26J	8 ¹ / ₂	Modern Antique Heavy	
8 "	"	8 ¹ / ₂	" "	8 "	28J	8 ¹ / ₂	Title	
8 "	"	8 ¹ / ₂	" "	7 "	28J	8	Title	Opened Up
8 "	"	8 ¹ / ₂	" "	8 "	92J	8 ¹ / ₂	Manila	
8 "	"	8 ¹ / ₂	" "	8 "	25J	8 ¹ / ₂	Old Style Antique	
8 "	"	8 ¹ / ₂	" "	7 "	25J	7 ³ / ₄	Old Style Antique	Opened Up
8 "	"	8 ¹ / ₂	" "	8 "	66J	8 ¹ / ₂	Lining Gothic	
8 "	"	8 ¹ / ₂	" "	8 "	79J	8 ¹ / ₂	Caslon Bold	
8 "	"	8 ¹ / ₂	" "	8 "	79K	8 ¹ / ₂	Caslon Bold Italic	
8 "	"	8 ¹ / ₂	" "	8 "	49J	8	Gothic Condensed	Opened Up
8 "	"	8 ¹ / ₂	" "	7 "	48J	8	Gothic Caps Condensed	Opened Up
8 "	172E	8 ¹ / ₂	French Old Style	8 "	26J	8 ¹ / ₂	Modern Antique Heavy	
8 "	"	8 ¹ / ₂	" "	8 "	28J	8 ¹ / ₂	Title	
8 "	"	8 ¹ / ₂	" "	7 "	28J	8	Title	Opened Up
8 "	"	8 ¹ / ₂	" "	8 "	92J	8 ¹ / ₂	Manila	

Roman Faces

Bold Faces

Size	No.	Set	Foundry Name	Size	No.	Set	Foundry Name	
8 pt.	172E	8½	French Old Style	8 pt.	25J	8½	Old Style Antique	Opened Up
8 "	"	8½	" "	7 "	25J	7¾	Old Style Antique	
8 "	"	8½	" "	8 "	79J	8½	Caslon Bold	
8 "	"	8½	" "	8 "	79K	8½	Caslon Bold Italic	
8 "	"	8½	" "	8 "	66J	8½	Lining Gothic	Opened Up
8 "	"	8½	" "	8 "	49J	8	Gothic Condensed	
8 "	"	8½	" "	7 "	48J	8	Gothic Caps Condensed	Opened Up
8 "	20A	8¾	Century Expanded	8 "	26J	8½	Modern Antique Heavy	Opened Up
8 "	"	8¾	" "	8 "	28J	8½	Title	Opened Up
8 "	"	8¾	" "	7 "	28J	8	Title	Opened Up
8 "	"	8¾	" "	8 "	92J	8½	Manila	Opened Up
8 "	"	8¾	" "	8 "	25J	8½	Old Style Antique	Opened Up
8 "	"	8¾	" "	7 "	25J	7¾	Old Style Antique	Opened Up
8 "	"	8¾	" "	8 "	79J	8½	Caslon Bold	Opened Up
8 "	"	8¾	" "	8 "	79K	8½	Caslon Bold Italic	Opened Up
8 "	"	8¾	" "	8 "	66J	8½	Lining Gothic	Opened Up
8 "	"	8¾	" "	8 "	49J	8	Gothic Condensed	Opened Up
8 "	"	8¾	" "	7 "	48J	8	Gothic Caps Condensed	Opened Up
9 "	31E	8¾	Bruce Old Style	8 "	26J	8½	Modern Antique Heavy	Opened Up
9 "	"	8¾	" "	8 "	28J	8½	Title	Opened Up
9 "	"	8¾	" "	8 "	92J	8½	Manila	Opened Up
9 "	"	8¾	" "	8 "	25J	8½	Old Style Antique	Opened Up
9 "	"	8¾	" "	8 "	79J	8½	Caslon Bold	Opened Up
9 "	"	8¾	" "	8 "	79K	8½	Caslon Bold Italic	Opened Up
9 "	"	8¾	" "	8 "	66J	8½	Lining Gothic	Opened Up
9 "	"	8¾	" "	8 "	49J	8	Gothic Condensed	Opened Up
9 "	8A	9	Modern	9 "	26J	9	Modern Antique Heavy	Opened Up
9 "	"	9	"	9 "	25K	9	Old Style Antique Italic	
9 "	"	9	"	8 "	26J	8½	Modern Antique Heavy	
9 "	"	9	"	8 "	28J	8½	Title	
9 "	"	9	"	8 "	25J	8½	Old Style Antique	Opened Up
9 "	"	9	"	8 "	79J	8½	Caslon Bold	Opened Up
9 "	"	9	"	8 "	79K	8½	Caslon Bold Italic	Opened Up
9 "	"	9	"	8 "	92J	8½	Manila	Opened Up
9 "	"	9	"	8 "	66J	8½	Lining Gothic	Opened Up
9 "	"	9	"	8 "	49J	8	Gothic Condensed	Opened Up
9 "	15E	9	Farmer Old Style	9 "	26J	9	Modern Antique Heavy	Opened Up
9 "	"	9	" "	9 "	25K	9	Old Style Antique Italic	
9 "	"	9	" "	8 "	26J	8½	Modern Antique Heavy	
9 "	"	9	" "	8 "	28J	8½	Title	
9 "	"	9	" "	8 "	25J	8½	Old Style Antique	Opened Up
9 "	"	9	" "	8 "	79J	8½	Caslon Bold	Opened Up
9 "	"	9	" "	8 "	79K	8½	Caslon Bold Italic	Opened Up
9 "	"	9	" "	8 "	92J	8½	Manila	Opened Up
9 "	"	9	" "	8 "	66J	8½	Lining Gothic	Opened Up
9 "	"	9	" "	8 "	49J	8	Gothic Condensed	Opened Up
9 "	36A	9	Scotch Roman	9 "	26J	9	Modern Heavy Antique	Opened Up
9 "	"	9	" "	9 "	25K	9	Old Style Antique Italic	
9 "	"	9	" "	8 "	26J	8½	Modern Heavy Antique	
9 "	"	9	" "	8 "	28J	8½	Title	
9 "	"	9	" "	8 "	25J	8½	Old Style Antique	Opened Up
9 "	"	9	" "	8 "	79J	8½	Caslon Bold	Opened Up
9 "	"	9	" "	8 "	79K	8½	Caslon Bold Italic	Opened Up
9 "	"	9	" "	8 "	92J	8½	Manila	Opened Up
9 "	"	9	" "	8 "	66J	8½	Lining Gothic	Opened Up
9 "	"	9	" "	8 "	49J	8	Gothic Condensed	Opened Up
9 "	137E	9	Caslon O. S. (Inland)	9 "	26J	9	Modern Antique Heavy	Opened Up
9 "	"	9	" "	9 "	25K	9	Old Style Antique Italic	

Roman Faces

Bold Faces

Size	No.	Set	Foundry Name	Size	No.	Set	Foundry Name	
9 pt.	137E	9	Caslon O. S. (Inland)	8 pt.	26J	8½	Modern Antique Heavy	Opened Up
9 "	"	9	" "	8 "	28J	8½	Title	Opened Up
9 "	"	9	" "	8 "	25J	8½	Old Style Antique	Opened Up
9 "	"	9	" "	8 "	79J	8½	Caslon Bold	Opened Up
9 "	"	9	" "	8 "	79K	8½	Caslon Bold Italic	Opened Up
9 "	"	9	" "	8 "	92J	8½	Manila	Opened Up
9 "	"	9	" "	8 "	66J	8½	Lining Gothic	Opened Up
9 "	"	9	" "	8 "	49J	8	Gothic Condensed	Opened Up
9 "	20A	9¾	Century Expanded	9 "	25J	9½	Old Style Antique	Opened Up
9 "	"	9¾	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
9 "	"	9¾	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	31E	9½	Bruce Old Style	9 "	25J	9½	Old Style Antique	
10 "	"	9½	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	9½	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	4A	10	Modern	10 "	25J	10	Old Style Antique	
10 "	"	10	"	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	"	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	"	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	"	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	8A	10	Modern	10 "	25J	10	Old Style Antique	
10 "	"	10	"	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	"	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	"	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	"	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	36A	10	Scotch Roman	10 "	25J	10	Old Style Antique	
10 "	"	10	" "	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	" "	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	15E	10	Farmer Old Style	10 "	25J	10	Old Style Antique	
10 "	"	10	" "	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	" "	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	137E	10	Caslon O. S. (Inland)	10 "	25J	10	Old Style Antique	
10 "	"	10	" "	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	" "	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	337E	10	Caslon O. S. (MacKellar)	10 "	25J	10	Old Style Antique	
10 "	"	10	" "	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	" "	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	172E	10	French Old Style	10 "	25J	10	Old Style Antique	
10 "	"	10	" "	10 "	25K	10	Old Style Antique Italic	
10 "	"	10	" "	9 "	25J	9½	Old Style Antique	Opened Up
10 "	"	10	" "	9 "	25K	9	Old Style Antique Italic	Opened Up
10 "	"	10	" "	9 "	26J	9	Modern Antique Heavy	Opened Up
10 "	20A	10½	Century Expanded	10 "	28J	10½	Title	
10 "	"	10½	" "	10 "	66J	10½	Lining Gothic	
10 "	"	10½	" "	10 "	79J	10¼	Caslon Bold	Opened Up
10 "	"	10½	" "	10 "	25J	10	Old Style Antique	Opened Up
10 "	"	10½	" "	10 "	25K	10	Old Style Antique Italic	Opened Up
10 "	"	10½	" "	9 "	25J	9½	Old Style Antique	Opened Up
11 "	34A	10	Modern Barnhart No. 4	10 "	25J	10	Old Style Antique	
11 "	"	10	" "	10 "	25K	10	Old Style Antique Italic	

Roman Faces

Bold Faces

Size	No.	Set	Foundry Name	Size	No.	Set	Foundry Name	
11 pt.	31E	10¼	Bruce Old Style	10 pt.	79J	10¼	Caslon Bold	
11 "	"	10¼	" "	10 "	25J	10	Old Style Antique	Opened Up
11 "	"	10¼	" "	10 "	25K	10	Old Style Antique Italic	Opened Up
11 "	8A	11	Modern	11 "	25K	11	Old Style Antique Italic	
11 "	"	11	"	10 "	28J	10½	Title	Opened Up
11 "	"	11	"	10 "	66J	10½	Lining Gothic	Opened Up
11 "	"	11	"	10 "	79J	10¼	Caslon Bold	Opened Up
11 "	"	11	"	10 "	25J	10	Old Style Antique	Opened Up
11 "	"	11	"	10 "	25K	10	Old Style Antique Italic	Opened Up
11 "	36A	11	Scotch Roman	11 "	25K	11	Old Style Antique Italic	
11 "	"	11	" "	10 "	28J	10½	Title	Opened Up
11 "	"	11	" "	10 "	66J	10½	Lining Gothic	Opened Up
11 "	"	11	" "	10 "	79J	10¼	Caslon Bold	Opened Up
11 "	"	11	" "	10 "	25J	10	Old Style Antique	Opened Up
11 "	"	11	" "	10 "	25K	10	Old Style Antique Italic	Opened Up
11 "	15E	11	Farmer Old Style	11 "	25K	11	Old Style Antique Italic	
11 "	"	11	" "	10 "	28J	10½	Title	Opened Up
11 "	"	11	" "	10 "	66J	10½	Lining Gothic	Opened Up
11 "	"	11	" "	10 "	79J	10¼	Caslon Bold	Opened Up
11 "	"	11	" "	10 "	25J	10	Old Style Antique	Opened Up
11 "	"	11	" "	10 "	25K	10	Old Style Antique Italic	Opened Up
11 "	137E	11	Caslon O. S. (Inland)	11 "	25K	11	Old Style Antique Italic	
11 "	"	11	" "	10 "	28J	10½	Title	Opened Up
11 "	"	11	" "	10 "	66J	10½	Lining Gothic	Opened Up
11 "	"	11	" "	10 "	79J	10¼	Caslon Bold	Opened Up
11 "	"	11	" "	10 "	25J	10	Old Style Antique	Opened Up
11 "	"	11	" "	10 "	25K	10	Old Style Antique Italic	Opened Up
11 "	172E	11	French Old Style	11 "	25K	11	Old Style Antique Italic	
11 "	"	11	" "	10 "	28J	10½	Title	Opened Up
11 "	"	11	" "	10 "	66J	10½	Lining Gothic	Opened Up
11 "	"	11	" "	10 "	79J	10¼	Caslon Bold	Opened Up
11 "	"	11	" "	10 "	25J	10	Old Style Antique	Opened Up
11 "	"	11	" "	10 "	25K	10	Old Style Antique Italic	Opened Up
12 "	31E	11	Bruce Old Style	11 "	25K	11	Old Style Antique Italic	
12 "	8A	12	Modern	12 "	25J	12	Old Style Antique	
12 "	"	12	"	11 "	25J	11¼	Old Style Antique	Opened Up
12 "	"	12	"	11 "	25K	11	Old Style Antique Italic	Opened Up
12 "	"	12	"	12 "	79J	12	Caslon Bold	
12 "	36A	12	Scotch Roman	12 "	25J	12	Old Style Antique	
12 "	"	12	" "	11 "	25J	11¼	Old Style Antique	Opened Up
12 "	"	12	" "	11 "	25K	11	Old Style Antique Italic	Opened Up
12 "	"	12	" "	12 "	79J	12	Caslon Bold	
12 "	15E	12	Farmer Old Style	12 "	25J	12	Old Style Antique	
12 "	"	12	" "	11 "	25J	11¼	Old Style Antique	Opened Up
12 "	"	12	" "	11 "	25K	11	Old Style Antique Italic	Opened Up
12 "	"	12	" "	12 "	79J	12	Caslon Bold	
12 "	37E	12	Caslon O. S. (English)	12 "	25J	12	Old Style Antique	
12 "	"	12	" "	11 "	25J	11¼	Old Style Antique	Opened Up
12 "	"	12	" "	11 "	25K	11	Old Style Antique Italic	Opened Up
12 "	"	12	" "	12 "	79J	12	Caslon Bold	
12 "	172E	12	French Old Style	12 "	25J	12	Old Style Antique	
12 "	"	12	" "	11 "	25J	11¼	Old Style Antique	Opened Up
12 "	"	12	" "	11 "	25K	11	Old Style Antique Italic	Opened Up
12 "	"	12	" "	12 "	79J	12	Caslon Bold	
14 "	8A	14	Modern	14 "	79J	14	Caslon Bold	
14 "	21E	14	Binney Old Style	14 "	79J	14	Caslon Bold	
18 "	8A	18	Modern	18 "	79J	18	Caslon Bold	
18 "	21E	18	Binney Old Style	18 "	79J	18	Caslon Bold	

MONOTYPE TABLE

OF COMPARATIVE SPACE OCCUPIED BY BOLD FACES

Size	Number	Page	BOLD FACES
5 pt.	26J	158	There are times when some word of limited meaning seems suited to include th
5½ "	28J	163	There are times when some word of limited meaning seems sulted to include th
6 "	141J	168	There are times when some word of limited meaning seems suited to include the whole subject to which it re
6 "	25J	164	There are times when some word of limited meaning seems suited to include the
6 "	25K	164	<i>There are times when some word of limited meaning seems suited to include the</i>
6 "	79J	164	There are times when some word of limited meaning seems suited to includ
6 "	28J	166	There are times when some word of limited meaning seems suited to inclu
6 "	66J	160	There are times when some word of limited meaning seems suited to incl
6 "	26J	160	There are times when some word of limited meaning seems suited to incl
6 "	11J	161	There are times when some word of limited meaning seems suited to inc
7 "	25J	170	There are times when some word of limited meaning seems suited to in
7 "	48J	167	THERE ARE TIMES WHEN SOME WORD OF LIMITED MEANING SEEMS SUITED
7 "	28J	166	There are times when some word of limited meaning seems suit
8 "	49J	175	There are times when some word of limited meaning seems suited
8 "	25J	170	There are times when some word of limited meaning seems suited
8 "	79J	178	There are times when some word of limited meaning seems s
8 "	28J	183	There are times when some word of limited meaning seems s
8 "	79K	178	<i>There are times when some word of limited meaning seems</i>
8 "	66J	171	There are times when some word of limited meaning seems
8 "	92J	184	There are times when some word of limited meaning seems
8 "	26J	180	There are times when some word of limited meaning seems
9 "	25K	187	<i>There are times when some word of limited meaning seems su</i>
9 "	25J	196	There are times when some word of limited meaning seems
9 "	26J	180	There are times when some word of limited meaning see
10 "	77J	256	There are times when some word of limited meaning seems suited
10 "	25J	202	There are times when some word of limited meaning see
10 "	79J	215	There are times when some word of limited meani
10 "	28J	189	There are times when some word of limited meani
10 "	66J	189	There are times when some word of limited mea
11 "	25J	224	There are times when some word of limited meanin
11 "	25K	216	<i>There are times when some word of limited meani</i>
12 "	25J	240	There are times when some word of limited me
12 "	79J	241	There are times when some word of limite
12 "	66J	243	There are times when some word of limi
14 "	79J	251	There are times when some word of li
18 "	79J	254	There are times when some w

Pages 265 - 280 printed on

Opacity English Finish, 25x38-45

Seaman Paper Company

SIZES AND BULKS

25 x 38-25	bulks about 1200	pages to one inch
25 x 38-30	bulks about 1000	pages to one inch
25 x 38-35	bulks about 900	pages to one inch
25 x 38-40	bulks about 800	pages to one inch
25 x 38-45	bulks about 720	pages to one inch

For Table of Equivalent Weights see pages 389-393

MONOTYPE TABLE

OF COMPARATIVE SPACE OCCUPIED BY ALL SIZES

Continued

Size	Number	Page	ROMAN FACES
4½ pt.	8A	154	There are times when some word of limited meaning seems suited to include the whole subject
5 “	8A	155	There are times when some word of limited meaning seems suited to include the whole
5½ “	5A	156	There are times when some word of limited meaning seems suited to include the
6 “	1A	158	There are times when some word of limited meaning seems suited to include the whole subject
6 “	36A	162	There are times when some word of limited meaning seems suited to include the whole su
6 “	31E	163	There are times when some word of limited meaning seems suited to include the whole su
6 “	8A	160-61	There are times when some word of limited meaning seems suited to include the wh
6 “	15E	164	There are times when some word of limited meaning seems suited to include the wh
6 “	5A	157	There are times when some word of limited meaning seems suited to include
6 “	9A	159	There are times when some word of limited meaning seems suited
7 “	31E	165	There are times when some word of limited meaning seems suited to include the
7 “	8A	166	There are times when some word of limited meaning seems suited to incl
7 “	21E	167	There are times when some word of limited meaning seems suited to incl
8 “	64J	168	There are times when some word of limited meaning seems suited to include t
8 “	36A	173	There are times when some word of limited meaning seems suited to incl
8 “	31E	175	There are times when some word of limited meaning seems suited to incl
8 “	137E	177	There are times when some word of limited meaning seems suited to incl
8 “	8A	170-71	There are times when some word of limited meaning seems suited to
8 “	152A	174	There are times when some word of limited meaning seems suited to
8 “	98J	255	There are times when some word of limited meaning seems suited to
8 “	15E	178	There are times when some word of limited meaning seems suited to
8 “	172E	176	There are times when some word of limited meaning seems suited to
8 “	20A	172	There are times when some word of limited meaning seems suited
9 “	31E	184	There are times when some word of limited meaning seems suited
9 “	36A	179	There are times when some word of limited meaning seems suit
9 “	8A	180	There are times when some word of limited meaning seems suit
9 “	15E	182-83	There are times when some word of limited meaning seems suit
9 “	137E	186-87	There are times when some word of limited meaning seems suit
9 “	20A	181	There are times when some word of limited meaning seem
10 “	31E	196	There are times when some word of limited meaning seems
10 “	4A	188	There are times when some word of limited meaning seem

MONOTYPE TABLE

OF COMPARATIVE SPACE OCCUPIED BY ALL SIZES

Continued

Size	Number	Page	ROMAN FACES
10 pt.	8A	190-91	There are times when some word of limited meaning seem
10 "	36A	192-95	There are times when some word of limited meaning seem
10 "	15E	202-03	There are times when some word of limited meaning seem
10 "	137E	198-99	There are times when some word of limited meaning seem
10 "	337E	200	There are times when some word of limited meaning seem
10 "	172E	197	There are times when some word of limited meaning seem
10 "	20A	189	There are times when some word of limited meaning se
11 "	34A	204	There are times when some word of limited meaning seem
11 "	31E	212-13	There are times when some word of limited meaning see
11 "	8A	205-07	There are times when some word of limited meaning
11 "	36A	208-11	There are times when some word of limited meaning
11 "	15E	220-21	There are times when some word of limited meaning
11 "	137E	214-16	There are times when some word of limited meaning
11 "	172E	218-19	There are times when some word of limited meaning
12 "	31E	234-37	There are times when some word of limited meanin
12 "	8A	222-25	There are times when some word of limited mea
12 "	36A	226-29	There are times when some word of limited mea
12 "	15E	238-41	There are times when some word of limited mea
12 "	37E	230-32	There are times when some word of limited mea
12 "	172E	242-43	There are times when some word of limited mea
14 "	8A	244-47	There are times when some word of limit
14 "	21E	248-51	There are times when some word of limit
18 "	8A	252-53	There are times when some word
18 "	21E	254	There are times when some word
11 "	17L	257	There are times when some word of 1

TWENTY-FOUR POINT CADMUS INITIAL

THERE are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means the art of multiplying impressions upon paper or other suitable material or

THIRTY POINT CADMUS INITIAL

BUT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for compo-

THIRTY-SIX POINT CADMUS INITIAL

A PLANT devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product

FORTY POINT CADMUS INITIAL

IT required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions

TWENTY-FOUR POINT SCOTCH INITIAL

THERE are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means the art of multiplying impressions upon paper or other suitable material or

THIRTY POINT SCOTCH INITIAL

BUT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composi-

THIRTY-SIX POINT SCOTCH INITIAL

A PLANT devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product

FORTY-EIGHT POINT SCOTCH INITIAL

IT required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions

TWENTY-FOUR POINT CASLON INITIAL

THERE are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means the art of multiplying impressions upon paper or other suitable material or

THIRTY POINT CASLON INITIAL

BUT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composi-

THIRTY-SIX POINT CASLON INITIAL

A PLANT devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product

FORTY-TWO POINT CASLON INITIAL

IT required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions

FORTY-EIGHT POINT CASLON INITIAL

THERE are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which strictly means

SIXTY POINT CASLON INITIAL

IT required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions and to make

SEVENTY-TWO POINT CASLON INITIAL

BUT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and

EIGHTEEN POINT MISSAL INITIAL

BUT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype and hand; proofreaders competent to handle complex composition and abstruse

THIRTY POINT JENSON INITIAL

IT required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions and

FORTY-EIGHT POINT JENSON INITIAL

THERE are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is printing, which

SEVENTY-TWO POINT ORNAMENTAL INITIAL

BUT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and

FORTY-EIGHT POINT DELLA ROBBIA INITIAL



UT, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition

SEVENTY-TWO POINT DELLA ROBBIA INITIAL



PLANT devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with

EIGHTY-FOUR POINT ORNAMENTAL INITIAL



HERE are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a

Ornaments



Ornaments



60



61



62



63



64



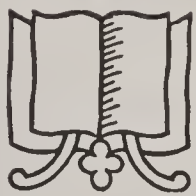
65



66



67



68



69



70



71



72



73



74



75



76



77



78



79



80

Caslon Italic

14 point

ALL MODERN FARM MACHINERY
Labor-Saving Devices Insure Large Production

18 point

TRACTORS AND WINDMILLS
Steam Plows, Harrows and Harvesters

24 point

INDEPENDENT LIFE
Garnering of Nature's Gifts

30 point

OLD HOMESTEAD
Life in the Open Country

36 point

AGRICULTURE
Contented Farmers

48 point

Ripe CHERRY

Caslon

14 point

SCORING THE CARELESS PRINTERS
Does the Average Man Read Up as He Should

18 point

READING A SHORT SKETCH
Woman is Indeed a Peculiar Creature

24 point

JOYFUL SPRINGTIMES
Frolicsome Youth Rejoices

30 point

A SAD GREETING
To a Dear Old Friend

36 point

CHOICE LOTS
For Sale or To Let

42 point

NEVER SINK

Caslon Condensed

14 point

GREENHOUSES GLISTENING IN THE SUN

Rare and Pretty Flowers Blossoming All the Year
Bright eyed Daisies, Demure Little Forget-me-nots

18 point

ORCHIDS AND CHRYSANTHEMUMS

Honeysuckle, Wistaria, Clinging Clematis
Pansies, Begonias, Roses and Geraniums

24 point

BEAUTIFUL EASTER LILIES

Big Caladiums, Giant Helianthus
Violets, Daffodils, and Anemones

30 point

LILAC AND MAGNOLIA

All Sweet Scented Favorites

36 point

FLORICULTURISTS

Amid Nature's Sweets

Caslon Bold

14 point

LATEST POEM OF THOMAS GRAY
Illustrations are Chiefly by the Author

18 point

OLD AMERICAN LEADERS
Discussing Political Arguments

24 point

YORK OPERA HOUSE
Wednesday, April Ninth

30 point

CIRCUS PARADE
Enthusiastic Crowd

36 point

ENCOURAGES
Sorrowful Child

42 point

RECTITUDE

Scotch

14 point

EARLY NEW ENGLAND COLONISTS
The Founders of the Great American Republic

18 point

LANDING OF THE PILGRIMS
Historic Voyage of the Mayflower

24 point

MY NATIVE COUNTRY
I Love Thy Rocks and Rills

30 point

TEMPLED HILLS
New Hampshire Home

36 point

STARRY FLAG
Emblem of Right

48 point

FREEDOM

Pages 281 - 296 printed on
White Eggshell Mill 20, 25x38-50
J. E. Linde Paper Co.

SIZES AND BULKS

25 x 38-50 bulks about 448 pages to one inch
25 x 38-60 bulks about 368 pages to one inch
25 x 38-70 bulks about 316 pages to one inch
25 x 38-80 bulks about 276 pages to one inch

For Table of Equivalent Weights see pages 389-393

Schoeffer

14 point

BIRDS MIGRATE SOUTH FOR THE WINTERTIME
The Robin with Us is Musical Only in Early Spring

18 point

INDUSTRY ABOVE ALL OTHER THINGS
Man, It Is Said, is an Aggregation of Habits

24 point

A COMMERCIAL ENTERPRISE
Starting a Business Two Years Ago

30 point

TEACH THE YOUNG ONE
Real Duties of the Instructor

36 point

TRAIN SOUND MIND
The Great Opportunity

48 point

SEPTEMBER EVE

Cheltenham

14 point

CONTAINING THE TOUCH OF PATHOS
Calamity and the Touch of Horror in Human Peril

18 point

A GENEROUS MAN CONDONESES
The Many Weaknesses of Pretty Women

24 point

MR. OLIVER GOLDSMITH
All of the Engravings are Perfect

30 point

MUSICAL PROGRAM
Our Grand Flag Celebration

36 point

UNIFORM PLANS
Government of Schools

42 point

COLLEGE BOY

Cheltenham Bold Condensed

14 point

**BEING POSSESSED OF SOME LITTLE PROPERTY
With a Share of the Sense Supposed to Be Common**

18 point

**FOOLISH AS UNREASONING CHILDREN
It is Time They Revised the Old Blue Laws**

24 point

**HIS CONVICTION IS AFFIRMED
On Strong Circumstantial Evidence**

30 point

**LOCAL TELEGRAPH NEWS
Printed with Movable Types**

36 point

**NOTED SONG WRITER
Course of Human Events**

48 point

MARCONIGRAM

Cheltenham Bold

14 point

REGULATIONS FOR YOUNG VOTERS
Property Owners Pay Tax Before Voting

18 point

BIG RED TURKEY GOBBLERS
Stuffed Full with Red Hot Chestnuts

24 point

GENERAL COMPETITION
Plan for Increased Efficiency

30 point

PENAL INSTITUTION
Searching Investigation

36 point

REFORMATORY
Present Day Prison

42 point

CORRESPOND

Plymouth

14 point

FREEDOM OF THE SEVEN SEAS
Combating the Deadly Submarines

18 point

TROOPS' EMBARKATION
When the Boys Come Home

24 point

STIRRING SCENES
Arrival of Americans

30 point

LIBERTY BOND
Financiers Joyful

36 point

BATTLESHIP
Naval Engines

48 point

VICTORY!

Pabst

14 point

SEARCHING FOR THE NORTH POLE
History of the Vain Quest of Northwest Passage

18 point

TERRORS OF THE ARCTIC
Land Where Dull Monotony Reigns

24 point

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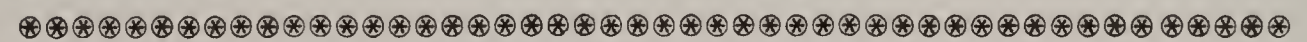
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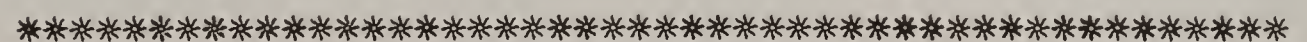
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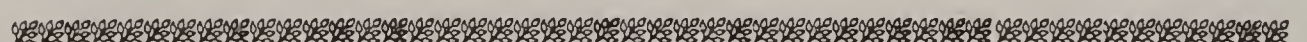
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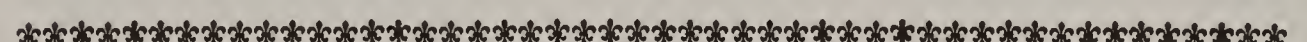
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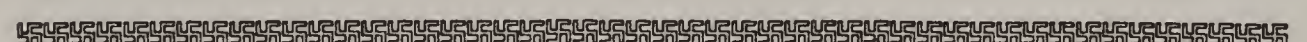
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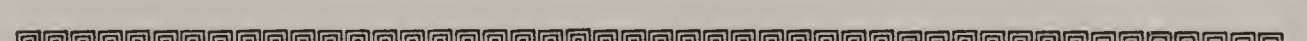
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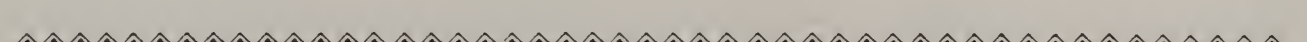
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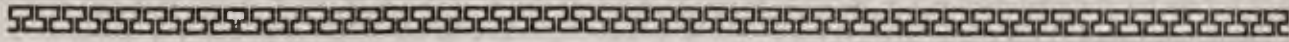


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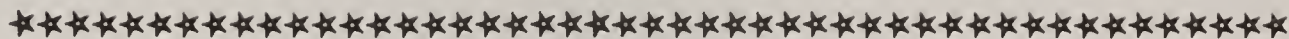
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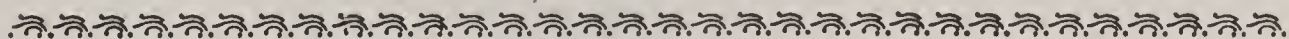
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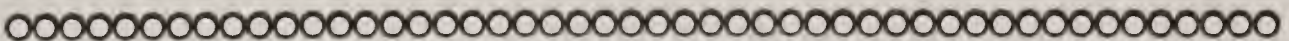
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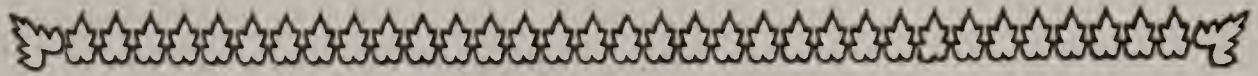


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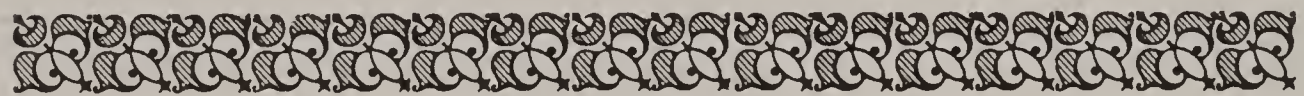
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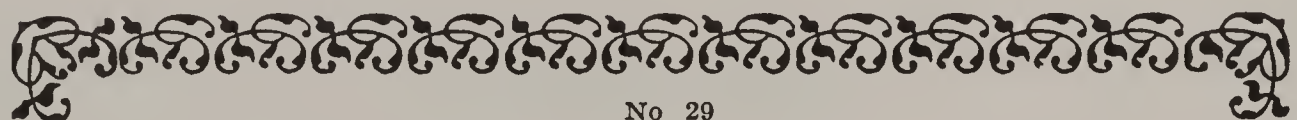
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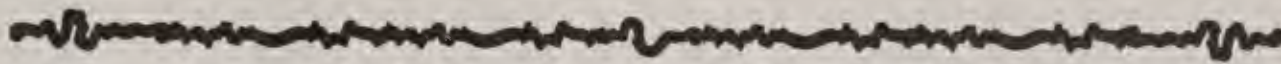


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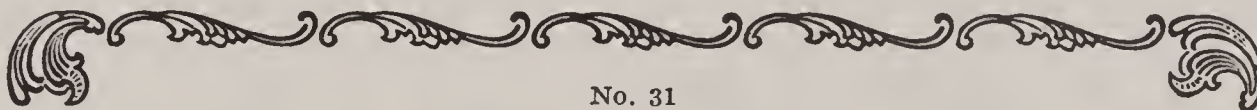


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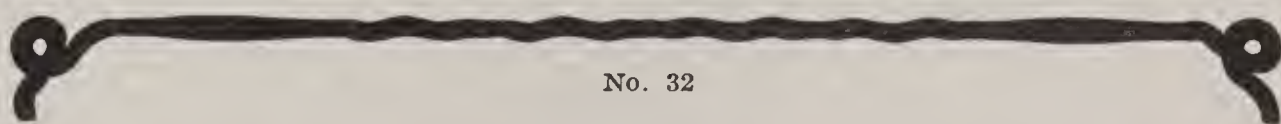
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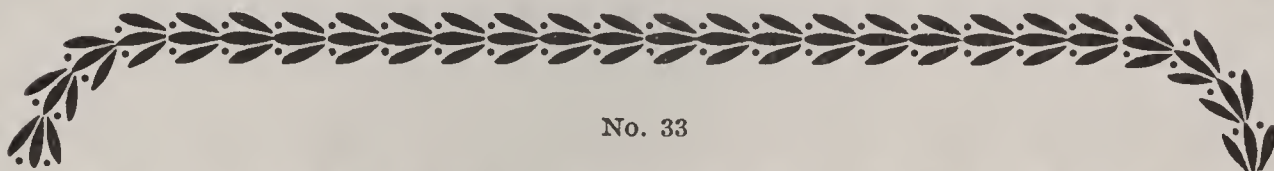
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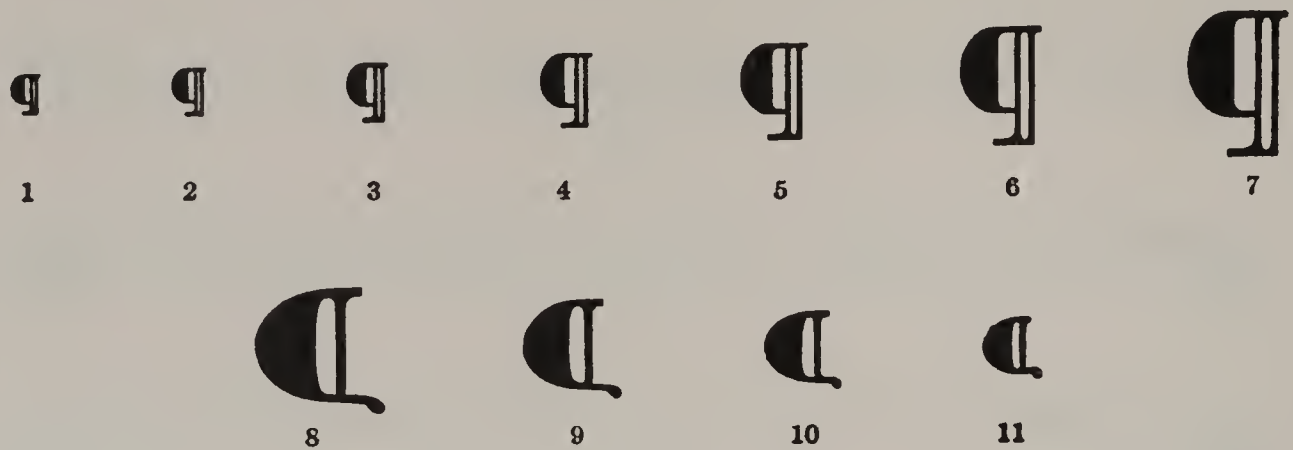


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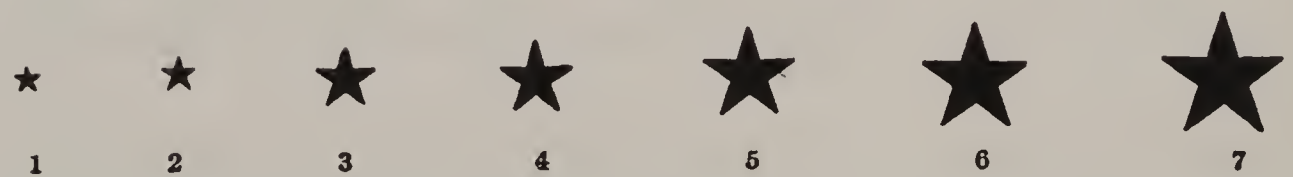
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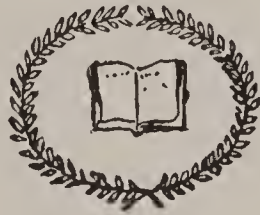
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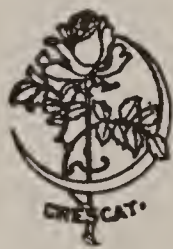
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ON THE PRAIRIE.

Back on the great pale prairie that stretches out
to the sky,
Bare to the winds and sunlight, glistening, grassy
and dry;
You're back from the sweet old country, the island
green and far,
You and Alberta had said Good-bye "for ever,"
but here you are.

No tree to cast a coolness on all the land bare-
browed,
Only a drifting shadow moves from a drifting,
wide-winged cloud;
Open and undeceiving is the bright, unfriendly
space,
You're miles from a spring of water, and miles
from another face.

(95)

JULIE

By—— [*Tries to put it into words; fails; then breaks off suddenly.*] Oh, you'll get to know when you've lived in the city long enough. You're nothing but a country girl. When you've lived in the city a year, like I have, you'll know all about it.

MARIE

[*Half angrily.*] Well, how *do* you know when *you* see a real soldier?

JULIE

By one thing.

MARIE

What?

JULIE

One thing—— [*She pauses. MARIE starts to cry.*] Oh, what are you crying about?

MARIE

Because you're making fun of me. . . . You're a city girl, and I'm just fresh from the country . . . and how am I expected to know a soldier when I see one? . . . You, you ought to tell me, instead of making fun of me——

JULIE

All right. Listen then, cry-baby. There's only one way to tell a soldier: by his salute! That's the only way.

APPENDIX

57. Harmonic analysis in mechanical engineering (133). S. P. Thompson, *Proc. Physical Society*, London, **33**, 334-343 (1911). W. E. Dalby, *Valves and Valve-Gear Mechanism*, London (1906), pp. 328-353.

58. Periodogram analysis for non-periodic curves (133, 141). Carse and Shearer, *Fourier's Analysis and Periodogram Analysis*, London (1915), 66 pages. See also references No. 56.

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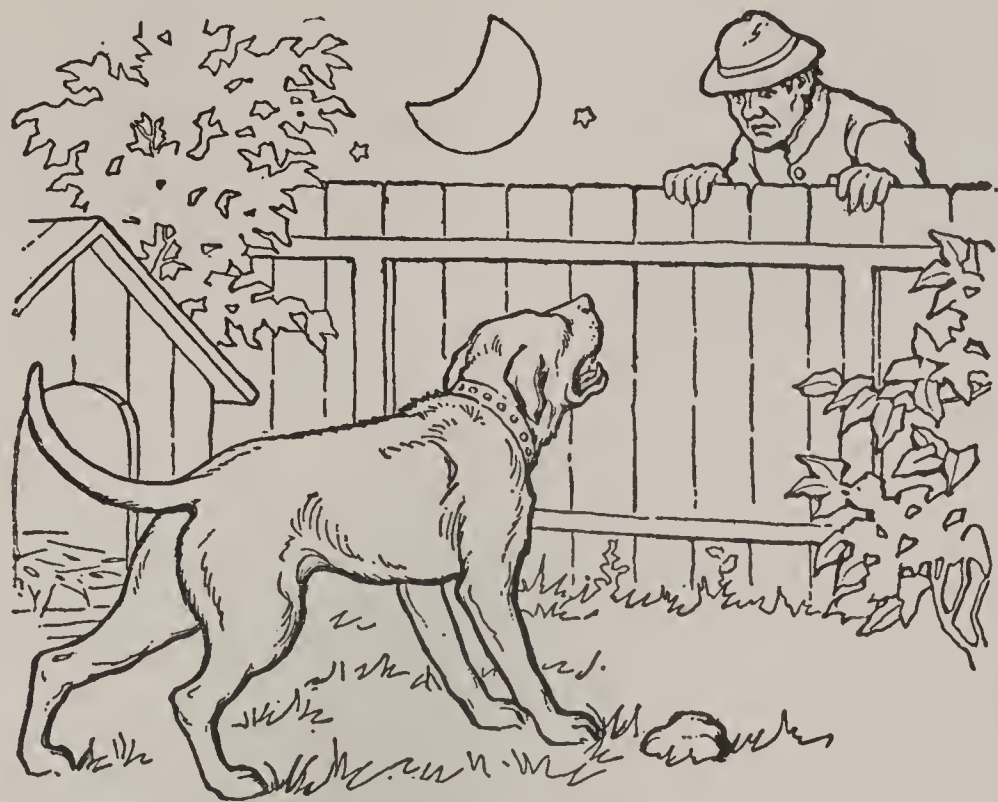
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THE ROBBER AND THE DOG

Once upon a time a man
went out to rob a house.
He crept up, in the dark,
to the back fence.
He tried to climb over it.
But a big dog in the yard
tried to bite him.
The man dropt down on the
outside of the fence.

bangd^{P&S}, *pp.* Banged.
ban'gl^P, *v. & n.* Bangle.
ban'gld^P, *a.* Bangled.
ban'lsht^{P&S}, *pp.* Banished.
bank'a-bl^P, *a.* Bankable.
bankt^{P&S}, *a.* Banked.
ban'nerd^S, *pp.* Bannered.
ban'noc^S, *n.* Bannock.
bans^S, *n. pl.* Banns.
bant'erd^{P&S}, *pp.* Bantered.
barbd^{P&S}, *pa.* Barbed.
bard^S, *pp.* Barred.
bare'hed''ed^P, *a.* Bareheaded.
bar'gaind^{P&S}, *pp.* Bargained.
bark^S, *n.* Barque.
barkt^S, *pa.* Barked.
bar'ly^S, *n.* Barley.
bar'na-cl^P, *v. & n.* Barnacle.
bar'rac^S, *n.* Barrack.
bar'reld^{P&S}, *pa.* Barreled, -elled.
bar'rl-erd^S, *pp.* Barrired.
bar'rowd^S, *pp.* Barrowed.
bar'terd^{P&S}, *pp.* Bartered.
bas^S, *a.* Bass.
bas^S, *n.* Bass.
baskt^{P&S}, *pp.* Basked.
bas'tlond^S, *pp.* Bastioned.
bat'ond^S, *a.* Batoned.
bat'tend^S, *pp.* Battened.
bat'terd^{P&S}, *pp.* Battered.
bat'tl^P, *v. & n.* Battle.
bat'tld^P, *pp.* Battled.
bau'bl^P, *n.* Bauble.
bawld^{P&S}, *pp.* Bawled.
bayd^S, *pp.* Bayed.
bay'o-net''ed^P, *pp.* Bayonetted.
beacht^S, *a.* Beached.
bea'cond^S, *pp.* Beaconed.
bea'dl^P, *n.* Beadle.
bea'gl^P, *n.* Beagle.
beakt^{P&S}, *a.* Beaked.
beamd^{P&S}, *pp.* Beamed.
bear'a-bl^P, *a.* Bearable.
beat'a-bl^P, *a.* Beatable.

beat'n^P, *pa.* Beaten.
bea'verd^S, *a.* Beavered.
be-calmd^{P&S}, *pp.* Becalmed.
beck'ond^{P&S}, *pp.* Beckoned.
be-cum'^P, *vt. & vi.* Become.
be-cum'ing^P, *pa.* Becoming.
be-dab'l^P, *vt.* Bedabble.
be-dab'ld^P, *pa.* Bedabbled.
be-deckt^{P&S}, *pp.* Bedecked.
be-dev'ild^P, *pp.* Bedeviled, -illed.
be-dewd^{P&S}, *pp.* Bedewed.
be-dlmd^{P&S}, *pp.* Bedimmed.
be-dlz'end^S, *pp.* Bedizened.
be-drag'l^P, *vt.* Bedraggle.
be-drag'ld^P, *pp.* Bedraggled.
be-drencht^{P&S}, *pp.* Bedrenched.
bed'rld''n^{P&S}, *a.* Bedridden.
be-dropt^{P&S}, *pp.* Bedropped.
bed'sted^{P&S}, *n.* Bedstead.
bee'tl^P, *v., a & n.* Beetle.
beevs^P, *n. pl.* Beeves.
be-faln'^P, *pp.* Befallen.
be-fel'^P, *vt. & vi.* Befell.
be-fogd'^S, *pp.* Befogged.
be-foold^{P&S}, *pp.* Befooled.
be-fould^{P&S}, *pp.* Befouled.
be-frend'^P, *vt.* Befriend.
begd^{P&S}, *pp.* Begged.
beg'gard^S, *pp.* Beggared.
be-gon'^P, *interj.* Begone.
be-got'n^P, *pp.* Begotten.
be-ha'vlor^{P&S}, *n.* Behaviour.
be-hed'^{P&S}, *vt.* Behead.
bel^{P&S}, *v. & n.* Bell.
be-la'bor^{P&S}, *vt.* Belabour.
be-la'bord^{P&S}, *pp.* Belabored; belaboured.
be-layd'^{P&S}, *pp.* Belayed.
belcht^{P&S}, *pp.* Belched.
beld^{P&S}, *a.* Belled.
bel'dam^P, *n.* Beldame.
be-lea'ger^P, *vt.* Beleaguer.
be-lea'gerd^{P&S}, *pp.* Beleaguered.
be-liev'^P, *vt. & vi.* Believe.

comatose (kō'ma-tōs), *adj.* torpid; lethargic.

comb (kōm), *n.* a toothed instrument to separate and adjust the hair; the crest of a cock; the crest of a wave or hill; a honeycomb: *v.t.* to dress the hair with a comb; grain: *v.i.* to roll over, as the crest of a wave.

combat (kom'bat), *v.i.* to fight; act in opposition: *v.t.* to fight with; oppose by force: *n.* a contest by force; a struggle. [French.]

combination (kom-bi-nā'shun), *n.* the union of bodies or qualities; an association of persons for a common object: *pl.* underclothing woven in one piece.

combine (kom-bīn'), *v.t.* to unite or join; link closely together: *v.i.* to unite, agree, or coalesce: *n.* (Slang), a secret combination, generally for fraudulent purposes. [Latin.]

combustion (kom-bust'yun), *n.* the act of burning; the state of being burnt; the union of an inflammable substance with oxygen, &c., producing light and heat.

come (kum), *v.i.* [*p.t.* came, *p.p.* come, *p.pr.* coming], to move towards; draw near; reach; happen; arrive at some state or condition: *v.t.* to act or play the part of.

comedy (kom'e-di), *n.* [*pl.* comedies (kom'e-diz)], dramatic representation of the humorous or ridiculous side of human life. [Greek.]

comely (kum'li), *adj.* graceful; handsome.

comet (kom'et), *n.* a luminous celestial body, with an eccentric orbit, consisting, when perfect, of a nucleus, coma, and a tail. [Greek.]

comfit (kum'fit), *n.* a dry sweetmeat.

comfort (kum'fērt), *v.t.* to console; strengthen; inspirit: *n.* a state of quiet enjoyment; consolation; encouragement; a quilted bed-cover.

comfortable (kum'fēr-ta-bl), *adj.* imparting or enjoying comfort. [French.]

comic (kom'ik) or **comical** (kom'ik-al), *adj.* exciting mirth.

comity (kom'i-ti), *n.* civility; politeness; acts of international courtesy.

comma (kom'a), *n.* a punctuation point [,]. [Greek.]

command (kom-and' or -änd'), *v.t.* to order or charge with authority;

control; exercise supreme authority over; lead: *v.i.* act as a commander; exercise power or authority: *n.* authority; an order or mandate; a dominating situation; a naval or military force under the command of a particular officer.

commander (kom-and'ēr), *n.* one who commands; a naval officer next below a captain.

commandment (kom-and'ment), *n.* a command; a precept; a law, especially any one of the Decalogue.

commemorate (kom-em'ō-rāt), *v.t.* to call to remembrance by a solemn act; celebrate with honor.

commence (kom-ens'), *v.i.* to come into existence; begin: *v.t.* enter upon; perform the first act of.

commencement (kom-ens'ment), *n.* beginning; origin; the annual festival when degrees, &c., are conferred at American colleges; like Commemoration Day at Oxford.

commend (kom-end'), *v.t.* recommend as worthy of notice; praise; bring to mind. [Latin.]

commendation (kom-en-dā'shun), *n.* the act of commending; approval.

commensurate (kom-en'sū-rāt), *adj.* reducible to a common measure; equal.

comment (kom'ent), *n.* a spoken or written remark, especially a written note by way of explanation, &c.; criticism: *v.i.* (kom-ent'), to write notes or explanations on the text of an author. [Latin.]

commentary (kom'en-ta-ri), *n.* [*pl.* commentaries (kom'en-ta-riz)], a series of explanatory notes or annotations.

commerce (kom'ērs), *n.* interchange of merchandise on a large scale between nations or individuals; intercourse. [Latin.]

commercial (kom-ēr'shal), *adj.* pertaining to trade or commerce; mercantile.

commingle (kō-ming'gl), *v.t.* & *v.i.* to mix; blend.

comminute (kom'i-nūt), *v.t.* to make small or fine by grinding: *adj.* divided into small parts.

commiserate (kom-iz'ēr-āt), *v.t.* feel pity for; sympathize with in distress. [Latin.]

āte, ārm, at, awl; mē, mērgē, met; mīte, mit; nōte, nōrth, not; bōōn, book; hūe, hut; think, then.

pl. 1. A pouch-like invagination; specifically, a brood-pouch or external receptacle for carrying young or eggs, especially that formed by the infolded skin on the abdomen of marsupials, as opossums, and in which the young are retained and nourished. 2. *Rom. Antiq.* A purse. [*L.*, < *Gr. marsipion*, dim. of *marsipos*, pouch.]

mart, *v.* 1. *t.* To trade in or with. 11. *i.* To traffic.

mart¹, *mārt*, *n.* 1. A place of public traffic; a market. 2†. Traffic. [*Contr.* < *MARKET*.]

mart², *n.* 1. Martinmas. 2. [*Prov. Eng. & Scot.*] A beef or other animal, especially one slaughtered at Martinmas time. [*Abbr.* of *MARTINMAS*.] **mairt**†.

mart³†, *n.* Battle; war; also [*M-*], Mars, the god of battle. [*OF.*, < *L. Mars*, Mars.]

mar¹*tel*, *mār'tel*, *n.* A hammer, as a weapon or heraldic bearing. [*F.*, < *L. martulus*, dim. of *marcus*, hammer.]

mar²*tel*¹*lo tow'er*. An isolated circular tower of masonry, formerly erected on coasts for defense against invasion. [*< Mortello Point*, in Corsica.]

mar³*ten*, *mār'ten*, *n.* 1. One of various carnivores of northern regions, yielding a valuable fur, as the American marten or sable. 2. The fur of a marten. [*< F. marte*, < *LL. martus*, of Germanic origin; cp. *OHG. mart*, *AS. mearth*.]

mar⁴*tial*, *mār'shal*, *a.* 1. Pertaining to war or military operations. 2. Connected with or suggestive of war. 3. [*M-*] Martian. [*< L. martialis*, < *Mar(t)-s*, Mars, god of war.] — **mar**⁵*tial-ism*, *n.* — **mar**⁶*tial-ist*, *n.*

Mar⁷*tian*, *mār'shan*, *a.* Pertaining to Mars, either the Roman god of war or the planet.

mar⁸*tin*, *mār'tin*, *n.* 1. One of various swallows, especially one with the tail less forked than the common swallows. 2. Some bird likened to a true martin, as a king-bird or chimney-swift. [*< Martin*, man's name, < *F. Martin*, < *L. Mar(t)-s*, Mars.]

mar⁹*ti-net*¹, *mār'ti-net*¹ (*xiii*), *n.* A strict disciplinary. [*< Martinet*, a French general.]

mar¹⁰*tin-gale*, *mār'tin-gel*, *n.* 1. *Harness.* A strap for holding down a horse's head by connecting the head-gear with the belly-band. 2. *Naut.* (1) A lower stay for a jib-boom or flying-jib boom. (2) A vertical spar under the bowsprit, by which the head-stays may be guyed down. [*F.*, < *Martigal*, inhabitant of *Martigues* (town in France).] **mar**¹¹*tin-galt*.

Mar¹²*tin-mas*, *mār'tin-mas*, *n.* A festival in honor of St. Martin of France (about 316-400), that was formerly celebrated Nov. 11.

mar¹³*let*¹, *mār'tet*, *n.* 1. Same as *MARTIN*. 2. Same as *SWIFT*, *n.*, 1. [*< F. martinet*, dim. of *martin*, *MARTIN*.]

mar¹⁴*let*², *n.* *Her.* A martin or swallow without feet: used as a bearing, a crest, etc. [*< OF. merlette*, dim. of *merle*, blackbird, < *L. merula*, blackbird.]

mar¹⁵*tyr*, *mār'ter*. 1. *vt.* 1. To punish with death on account of religious belief, especially because of one's Christian faith. 2. To pursue with deadly cruelty. **mar**¹⁶*tyr-ize*†. 11. *n.* 1. One who submits to death rather than forswear his religion. 2. One who dies or suffers for any object or cause. 3. One who suffers much or long, as from ill health. 4. A former instrument of torture. [*< Gr. martyr*, witness.] — **mar**¹⁷*tyr-dom*, *n.* 1. The condition or fate of a martyr. 2. Protracted or extreme suffering. — **mar**¹⁸*tyr-ol'o-gist*, *n.* One who writes of martyrs. — **mar**¹⁹*tyr-ol'o-gy*, *n.* [*-GIESZ, pl.*] A history or catalogue of martyrs. [*+ -OLOGY*.] — **mar**²⁰*tyr-o-log'ic*, **mar**²¹*tyr-o-log'ic-al*, *a.*

mar²²*ve*¹*dict*, *n.* Same as *MARAVEDI*.

mar²³*vel*, *mār'vel*, *v.* [*-VELED* or *-VELLED*; *-VEL-ING* or *-VEL-LING*.] 1. *t.* To be astonished and perplexed because of (something); wonder at or about. 11. *i.* To be affected with wonder, astonishment, surprise, etc.

mar²⁴*vel*, *n.* That which excites wonder; a prodigy. [*< OF. merveille*, < *L. mirabilia*, < *miror*, wonder.]

mar²⁵*vel-ous*, *mār'vel-us*, *a.* Of a character to excite astonishment or amazement. **mar**²⁶*vel-lous*†. — **mar**²⁷*vel-(l)ous-ly*, *adv.* — **mar**²⁸*vel-(l)ous-ness*, *n.*

mas¹*cot*, *mas'cōt*, *n.* [*Colloq.*] Something that is regarded as bringing good luck to the possessor. [*< F. mascotte*, < *Pr. mascotto*, witchcraft.] **mas²*cotte*†.**

mas³*cu-lin*(e), *mas'kiu-lin*, *a.* 1. Distinctively manly or manlike. 2. *Gram.* Being of the male gender, natural or grammatical. [*< L. masculinus*, < *masculus*, < *mas*, a male.] *Syn.*: male, manful, manlike, manly, mannish, virile. — **mas⁴*cu-lin(e)-ly*, *adv.* — **mas⁵*cu-lin(e)-ness*, *n.* — **mas⁶*cu-lin'i-ty*, *n.*******

mash¹, *mash*, *vt.* 1. To reduce to a soft state, as by bruising. 2. To convert into mash, as grain. 3. [*Slang.*] To flirt with. — **mash**²*er*, *n.*

mash, *n.* 1. A mass of something beaten or soaked into

a soft state, as a mixture of bran and water, for feeding cattle. 2. *Brewing.* Crushed or ground grain or malt, infused in hot water to produce wort. [*< AS. mǣx-* (in *mǣxwyr*, mash-wort); cp. *MIX, v.*]

mash³*lin*, *mash'lin*, *n.* [*Dial. Scot.*] Mixed grain. [*< OF. mestillon*, ult. < *L. misceo*, mix.]

mask¹, *māsk*, *v.* 1. *t.* 1. To cover (as the face) with a mask. 2. *Mil.* To conceal a battery or the like behind a screen. 11. *i.* To put on or wear a mask.

mask, *n.* 1. Something used to cover or disguise the features, as by a dancer, mummer, or actor. 2. A protection for the face: often made of stout wire; as, a fencing-mask. 3. A cast of the face taken just after death. 4. Figuratively, something designed to conceal the emotions, sentiments, etc. 5. A play, formerly in vogue, in which actors personated mythological deities, shepherdesses, etc. 6. A masquerade. 7. One who wears a mask. 8. *Mil.* A screen, as of brush, for hiding a battery. [*< F. masque*, < *Sp. máscara*, < *Ar. maskharat*, buffoon, < *sakhara*, ridicule.] **masquet**†.

mask²*er*, *māsk'er*, *n.* 1. One who wears a mask, as at a masquerade. 2†. A mask. **mas**³*quer*†.

mask⁴*ing*, *māsk'ing*, *n.* The act of wearing a mask.

mas⁵*ki-nonge*, *mas'ki-nenj*, *n.* A large North-American pike (*Lucius* or *Esox masquinongy*). [*< Algonkian maski-nonge*, < *mas*, great, + *kinonge*, pickerel.] **mas**⁶*ca-longe*†; **mus**⁷*ka-longe*†.



The Maskinonge. 1/43

ma⁸*son*, *mē'sn*, *n.* 1. One whose occupation is the laying of brick and stone in building; also, a stone-cutter. 2. A member of the order of freemasons. 3. A bee that rears its young in caves of mud or in mud-lined cavities. [*< F. maçon*, < *OHG. mezzo*, mason.]

— **ma**⁹*son'ic*, *ma-sen'ic*, *a.* Pertaining to masons or to freemasonry. — **ma**¹⁰*son-ry*, *mē'sn-ri*, *n.* [*-RIESZ, pl.*] 1. The art or work of constructing buildings, walls, or the like, of brick or stone. 2. That which is built by masons or of materials such as masons use. 3. Freemasonry.

Mas¹¹*o-ra*, *mas'o-ra* (*xiii*), *n.* 1. A collection of criticisms and marginal notes to the Old Testament, made by Jewish writers previous to the 10th century. 2. [*m-*] The tradition relied on by the Jews to preserve the Old Testament text from corruption. [*Heb.*] — **Mas**¹²*o-ret'ic*, *-al*, *a.* **Mas**¹³*so-ret'ic* or *-al*†.

masque, *mas'quer*. Same as *MASK*, *MASKER*.

mas¹⁴*quer-ade*¹, *mas'ker-ēd'*. 1. *vi.* [*-A'DED^d*; *-A'DING*.] 1. To take part in a masquerade; wear a disguise. 2. To appear in a character other than one's own. 11. *n.* 1. A social party composed of persons masked and costumed. 2. A false showing; disguise. 3. The costume of a masquerader. 4. A form of dramatic representation formerly in vogue. [*F.*, < *Sp. mascarada*, < *máscara*; see *MASK, n.*]

— **mas**¹⁵*quer-a-der*, *n.*

mass¹, *māz*, *vt. & vi.* To form or gather into a mass.

mass², *n.* 1. An assemblage of things that collectively make one quantity. 2. A body of concrete matter; a lump. 3. The principal part of anything. 4. Extent of volume. 5. *Physics.* The measure or expression of quantity of matter in a body, as indicated either by its weight or by the amount of force necessary to produce a given amount of motion in the body in a given time. [*< F. masse*, < *L. massa*, < *Gr. maza*, barley cake.]

— **the masses**, the great body of the people exclusive of the wealthy or privileged; common people.

mass³, *n.* 1. The celebration of the eucharist in the Roman Catholic Church. 2. *Mus.* A musical service rendered in connection with the mass. [*< AS. mæsse*, < *LL. missa*, dismissal, < *L. missus*, pp. of *mittere*, send.]

mas⁴*sa-cre*, *mas'a-ker*. 1. *vt.* [*-CRED*; *-CRING*.] To kill with indiscriminate fury and in considerable numbers. 11. *n.* 1. The indiscriminate killing of human beings, as in savage warfare, especially where resistance is impossible. 2. The reckless slaughter of a great number of animals. [*F.*, < *LG. matsken*, hew.]

Syn.: butchery, carnage, havoc, slaughter. A *massacre* is the indiscriminate killing in numbers of the unresisting or defenseless; *butchery* is the killing of men brutally and ruthlessly as cattle are killed in the shambles. *Carnage* (Latin *caro*, *carnis*, flesh) refers to scattered or heaped-up corpses of the slain; *slaughter* is similar in meaning, but refers more to the process, as *carnage* does to the result; both may be applied to open and honorable warfare.

mas⁵*sage*, *mas'ej* or *māz'sqzh'* (*xiii*), *n.* *Therap.* A system of remedial treatment consisting of manipulating

flūtiūre (future); **aisle**; **au** (out); **oil**; **c** (k); **chat**; **dh** (the); **go**; **sing**, **ipk**; **thin**; **F.**, **boh**, **dūne**.

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Nyack.....	1891	Philadelphia, Pa....	W Tug...	90	22.2	9.8	117	58	S.....20, 36	28 450	1 S.E.S.. 11.6 11.6 130 ...
Superior.....	1896	Benton Harb., Mich.	W Tug...	68.8	20.3	10.8	70	48	S.....22	24 325	1 Leg.... 9 13 140 ...
Walter C. Smith...	1896	Long Island C., N.Y.	W Tug...	52.7	15.2	7.4	36	24	S.....13	15 100	1 R.T.... 5.6 10 150 ...
Sterlington.....	1898	New York, N. Y....	W S.L....	105.7	30.1	9.5	398	271	S.....22	24 350	1 Leg.... 9 14 100 ...
Chas. R. Stewart..	1911	Pt. Richmond, N.Y.	W Tug...	74.8	22.7	8.5	98	67	S.....20	24 300	1 Leg.... 9.6 15.6 150 ...
Union.....	1913	Weehawken, N. J...	W S.L....	89.9	27.8	8.5	139	94	S.....16	18 300	1 Leg.... 6.10 9 145 ...
David Bosman....	1914	Noank, Conn.....	W Tug...	79.9	24.1	10.5	130	88	S.....22	26 500	1 Leg.... 9 15 120 ...
Dan'l W. Bigoney.	1915	Pt. Richmond, N. Y.	W Tug...	72.2	20.4	9.6	107	73	C.....12, 24	18 300	1 S.E.S.. 10.6 11.6 150 ...
Robert S. Parsons.	1916	Brooklyn, N. Y....	W S.L....	103.2	29.3	10.6	202	137	S.....20	24 300	1 Leg.... 9 14 150 ...

PHYLLIS STEAMSHIP CO.

Balboa Bldg., San Francisco, Cal.

Phyllis.....	1917	Aberdeen, Wash....	W F.P....	215.3	42.8	17.1	1266	695	T.E... ..13½, 23, 40	30 800	2 W.T... 3.6 8.10½ 225 A.
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Year	Model	Adv. H.P.	Type of Body	List Price	PD F T C PL
Maibohm Motors Co., Racine, Wis.					
1919	B (6)	46	Phaeton	1,290	E T E X
			Tr. Sdn., Brough.	1,890	E P G X
Maibohm Motors Co., Sandusky, Ohio.					
1920	B (6)	46	5-Ps. Tour.	1,495	E T E X
			5-Ps. Sedan	2,395	E P G X
Marion-Handley Mutual Motors Co., Jackson, Mich.					
1919	B (6)	60	Road., Tour.	1,930	E T G X
	B (6)	60	Sedan	2,860	E P J X
Marmon—Nordyke & Marmon, Indianapolis, Ind.					
1919	34 (6)	34	5-Ps. Tour.	3,900	B N L Z
			4-Ps. Rd., 7-Ps. Tr.	3,950	B N L Z
			Four-Door Sedan	5,550	B MP Z
			Lim., Town Car	5,650	B MP Z
			Landaulet	5,750	B MP Z
			Twn. Car (Rubay Body)	6,100	B MQ Z
			Lim. (Rubay Body)	6,150	B MQ Z
1920	B-34 (6)	34	Roadster	5,000	B N N Z
			4, 7-Ps. Tour.	5,000	B N N Z
			4-Ps. Coupe	6,150	B MP Z
			7-Ps. Sedan	6,600	B MQ Z
			7-Ps. Lim., 7-Ps. T. Car	6,800	B MQ Z
Maxwell Motor Co., Inc., Detroit, Mich.					
1919	25 (4)	25	3-Ps. Rd., 5-Ps. Tr.	895	F U C W
			Road. (Winter Top)	980	F U C W
			Tour. (All Weather)	1,005	F U D W
			5-Ps. Ber. (wood wh.)	1,245	F S E W
			5-Ps. Ber. (wire wh.)	1,345	F S E W
			Coupe	1,520	F S F W
			5-Ps. Sedan	1,565	F S F W
1920	25 (4)		Chassis with Cowl	965	D . . † †
			3-Ps. Rd., 5-Ps. Tour.	1,055	D U C W
			Coupe	1,695	D S F W
			5-Ps. Sedan	1,795	D S F W
McFarlan Motor Co., Connersville, Ind.					
1919	122 (6)	90	2, 4-Ps. Road.	4,300	C L M Z
	126 (6)	90	6-Ps. Tour.	4,300	C L M Z
	127 (6)	90	7-Ps. Tour.	4,300	C L M Z
	125 (6)	90	4-Ps. Sport (6 wire wh.)	4,500	C L N Z
	124 (6)	90	Destroyer 4-Ps. Tr.	4,550	C L N Z
	131 (6)	90	Town Car	5,400	C L O Z
	136 (6)	90	Sloping "V" Front Sdn.	5,400	C L O Z
	136 (6)	90	Sloping Str. Ft. Sdn.	5,400	C L O Z
	138 (6)	90	Limousine	5,450	C L O Z
	135 (6)	90	Sport Sdn. (wire wh.)	5,600	C L P Z
	137 (6)	90	Phila. Brougham	5,700	C L P Z
	141 (6)	90	Cont. Landaulet	5,700	C L P Z
	134 (6)	90	7-Ps. Knick. Cab.	6,050	C L Q Z
1920	122 (6)	90	2, 4-Ps. Road.	4,800	C L M Z
	126 (6)	90	6-Ps. Tour.	4,800	C L M Z
	127 (6)	90	7-Ps. Tour.	4,800	C L M Z
	125 (6)	90	4-Ps. Sport (6 wire wh.)	5,000	C L N Z
	131 (6)	90	Town Car	5,900	C L O Z
	136 (6)	90	Sloping Str. Frt. Sdn.	5,900	C L O Z
	138 (6)	90	Limousine	5,950	C L O Z
	135 (6)	90	Sport Sdn. (6 wire wh.)	6,100	C L P Z
	137 (6)	90	Phila. Brougham	6,200	C L P Z
	141 (6)	90	Cont. Landaulet	6,200	C L P Z
	134 (6)	90	7-Ps. Knick. Cab.	6,550	C L Q Z

COST OF PRODUCTION PER TON OF PAPER OF 39 PRINCIPAL BOOK-PAPER MILLS, BY MILLS, 1915 AND 1916

1915

Mill number	Stock					CONVERSION			General ex-pense, includ-ing depre-ciation	Total cost
	Soda pulp	Sul-phite	Waste paper	Mis-cella-neous	Total	Labor	Mis-cella-neous	Total		
1.....	\$15.37	\$13.66	\$2.41	\$3.55	\$34.99	\$6.38	\$5.11	\$11.49	\$3.86	\$50.34
2.....	13.24	19.32	.....	3.65	36.21	5.84	5.41	11.25	3.75	51.21
3.....	6.82	21.00	5.74	2.66	36.22	5.32	5.90	11.22	4.62	52.06
4.....	25.68	7.51	.....	3.43	36.62	6.07	7.39	13.46	3.91	53.99
5.....	23.62	8.74	.....	3.13	35.49	7.65	7.80	15.45	3.75	54.69
6.....	13.34	16.97	4.25	3.44	38.00	7.86	6.05	13.91	4.10	56.01
7.....	18.43	15.37	.23	4.11	38.14	7.77	7.53	15.30	3.51	56.95
8.....	17.20	18.29	.....	3.85	39.34	7.22	6.29	13.51	4.17	57.02
9.....	5.78	19.86	4.19	7.76	37.59	7.20	8.83	16.03	5.32	58.94
10.....	.....	2.21	26.10	5.33	33.64	12.70	9.72	22.42	4.33	60.39
11.....	13.27	22.69	.12	3.61	39.69	9.08	8.28	17.36	3.62	60.67
12.....	.....	22.40	9.70	5.56	37.66	7.74	9.30	17.04	6.10	60.80
13.....	6.77	14.06	14.27	3.99	39.09	12.26	7.02	19.28	3.47	61.84
14.....	12.16	19.18	7.77	3.98	43.09	6.21	7.91	14.12	4.91	62.12
15.....	35.67	.....	2.15	4.23	42.05	9.44	7.23	16.67	4.03	62.75
16.....	32.88	2.37	2.45	3.76	41.46	10.80	6.92	17.72	4.09	63.27
17.....	5.72	16.59	14.40	5.88	42.59	8.31	8.02	16.33	4.44	63.36
18.. ...	4.80	11.48	17.67	4.71	38.66	12.04	6.92	18.96	5.79	63.41
19.....	28.73	6.66	2.72	3.98	42.09	9.26	8.18	17.44	4.02	63.55
20.....	20.91	11.36	10.44	3.96	46.67	6.32	6.98	13.30	4.17	64.14
21.....	16.91	10.35	13.26	4.79	45.31	8.11	7.14	15.25	4.08	64.64
22.....	.....	21.49	9.94	9.05	40.48	10.46	10.66	21.12	4.56	66.16
23.....	12.11	17.22	.....	4.81	34.14	17.65	8.51	26.16	6.03	66.33
24.....	12.90	29.52	.05	5.35	47.82	7.09	7.16	14.25	4.79	66.86
25.....	16.84	13.05	11.70	4.62	46.21	8.79	8.01	16.80	4.23	67.24
26.....	1.27	16.66	20.26	5.74	43.93	10.81	8.66	19.47	4.06	67.46
27.....	4.98	12.46	19.84	5.68	42.96	11.39	8.24	19.63	5.45	68.04
28.....	.....	28.14	10.61	3.88	42.63	11.40	9.39	20.79	5.26	68.68
29.....	16.59	12.69	10.44	5.68	45.40	11.73	7.52	19.25	4.11	68.76
30.....	8.78	17.95	9.19	6.75	42.67	13.76	10.31	24.07	4.30	71.04
31.....	.....	21.67	9.75	8.87	40.29	15.24	10.80	26.04	5.19	71.52
32.....	4.06	25.75	13.18	4.77	47.76	8.89	10.32	19.21	4.77	71.74
33.....	18.59	14.67	.36	8.61	42.23	12.22	14.06	26.28	3.40	71.91
34.....	15.27	17.08	10.93	5.47	48.80	11.76	10.34	22.10	4.26	75.16
35.....	14.20	15.04	13.06	4.91	47.21	11.96	12.10	24.06	4.16	75.43
36.....	12.96	14.76	9.13	7.94	44.79	6.67	19.19	25.86	7.20	77.85
37.....	9.00	37.91	1.71	4.32	52.94	8.98	10.77	19.75	5.90	78.59
38.....	11.38	25.14	3.60	8.24	48.36	12.29	12.24	24.53	8.18	81.07
39.....	11.62	17.78	4.43	6.20	40.03	19.66	16.44	36.10	6.24	82.37
Average.	13.08	17.01	5.79	4.80	40.68	8.68	8.49	17.17	4.39	62.24

	PULLEY—Cont.
13337 JYURJ	Speed of pulley — r. p. m.
13338 JYUTL	Sprocket pulley
13339 JYUWN	Standard pulley for — is — diam; — face —
13340 JYVAL	Steel rim pulley [bore
13341 JYVCE	Telegraph speed diam. and face of pulley(s)
13342 JYVEM	Tight and loose pulley(s)
13343 JYVGI	To have driving pulley — diam. — face
13344 JYVIN	What are diam. and face of pulley
13345 JYVKO	What are diam., face and speed of pulley
13346 JYVNU	What are diam. of driving pulley and number of r. p. m.
13347 JYVOP	What is arc of contact of belt on pulley
13348 JYVSY	What is size of pulley (on)
13349 JYVUR	What size of pulley is wanted on
13350 JYVXA	
13351 JYVYS	
13352 JYXAN	PUMPS (Boiler, Gallons, Piping, Water)
13353 JYXCO	Advise by mail, size, price, weight, and shortest delivery of pump to perform the following service
13354 JYXEP	Air and circulating pump
13355 JYXGU	Air and circulating pump with piping to connect to
13356 JYXIR	Air lift pump [condenser
13357 JYXKY	Air pump
13358 JYXOS	Air pump diam. — (stroke —)
13359 JYXPA	Automatic feed pump and receiver, with receiver placed above the pump [placed alongside the pump
13360 JYXTE	Automatic feed pump and receiver, with receiver
13361 JYXUT	Centrifugal pump
13362 JYXXI	Centrifugal pumps discharging under
13363 JYXYV	Circulating pump centrifugal — diam.
13364 JYZAP	Circulating pump diam. — (stroke —)
13365 JYZCU	Combined air and boiler feed pump
13366 JYZER	Combined air and circulating pump
13367 JYZGY	Combined air and circulating pumps and piping to con-
13368 JYZIS	Combined vacuum and water pump [nect to condenser
13369 JYZLA	Compound pump(s)
13370 JYZOT	Condenser pump(s)

PRICE, WEIGHT AND POINT OF DELIVERY.

F. O. B.	Telegraph lowest price	Telegraph lowest price and shortest delivery	Telegraph lowest price, weight and shortest delivery	Lowest price net	Lowest price —, shortest delivery	Lowest price — lbs., weight shortest delivery
CARS						
—	OMUHD	OMYJF	ONBYZ	ONGAX	ONKED	ONOPH
Factory	OMUJK	OMYLJ	ONCAT	ONGEZ	ONKIF	ONORL
Destination	OMULG	OMYMS	ONCEV	ONGIB	ONKOG	ONOSM
Point of shipment..	OMUMT	OMYNP	ONCIA	ONGOC	ONKUH	ONOWB
New York	OMUNS	OMYPZ	ONCOX	ONGUD	ONKYJ	ONPAH
Chicago	OMUPH	OMYRK	ONCUZ	ONGYF	ONLAD	ONPEJ
	OMURL	OMYTH	ONCYB	ONHAZ	ONLEF	ONPIK
	OMUSM	OMYZB	ONDAV	ONHEB	ONLIG	ONPOL
	OMUWB	OMZAP	ONDEW	ONHIC	ONLOH	ONPUM
	OMVAL	OMZER	ONDIX	ONHOD	ONLUJ	ONPYN
	OMVEM	OMZIS	ONDOZ	ONHUF	ONLYK	ONRAJ
	OMVIN	OMZOT	ONDUB	ONHYG	ONMAF	ONREK
STEAMER						
—	OMVOP	OMZUV	ONDYC	ONIBD	ONMEG	ONRIL
Destination	OMVUR	OMZYA	ONEFT	ONICK	ONMIH	ONROM
Free alongside	OMVYS	ONACH	ONEGZ	ONIDT	ONMOJ	ONRUN
New York	OMWAM	ONAFV	ONEHM	ONIHZ	ONMUK	ONRYP
Dock, New York....	OMWEN	ONAHS	ONEJS	ONILB	ONMYL	ONSAK
Philadelphia	OMWIP	ONAJM	ONELV	ONIMF	ONNAG	ONSEL
Baltimore	OMWOR	ONALT	ONEMB	ONINV	ONNEH	ONSIM
Seattle	OMWUS	ONAMK	ONENK	ONIPS	ONNIJ	ONSON
San Francisco	OMWYT	ONANG	ONERC	ONIRJ	ONNOK	ONSUP

REPRESENTACION—*Sigue.* (REPRESENTATION—*Continued.*)

- 34254 Blandiebar... — rehusa representar á Uds. (porque —).
- 34255 Blandieron... — no representa mucho capital.
- 34256 Blandifici....**REPRESENTANTE. (REPRESENTATIVE.)**
- 34257 Blandifluo ... Un representante de —.
- 34258 Blandiment .. Se mandará un representante de — (á —).
- 34259 Blandimmo .. Diríjanse al representante de — en ese lugar (en —) Sr. —.
- 34260 Blandirono... Diríjanse á nuestro representante en ese lugar (en —) Sr. —.
- 34261 Blandisco.... No podemos mandar representante.
- 34262 Blandise..... Ha(n) sido nombrado(s) aquí (en —) como representante(s) (de —).
- 34263 Blandishes... Nos hemos dirijido á su representante aquí (en —).
- 34264 Blandising... Nos hemos dirijido á su representante aquí (en —), con resultado muy poco satis-
[factorio.]
- 34265 Blanditori.... No tenemos (tienen) representante.
- 34266 Blandivamo .. No tenemos (tienen) representante nombrado en ese lugar (en —).
- 34267 Blandivate... Tienen Uds. algún representante aquí (en —) ?
- 34268 Blandizia..... Es representante (de —).
- 34269 Blandness.... No es representante (de —).
- 34270 Blando Representante legal.
- 34271 Blandona Nuestro representante saldrá —.
- 34272 Blandones.... Nuestro representante estará en —.
- 34273 Blandorum... Nuestro(s) representante(s) en ese lugar (en —) está(n) aquí.
- 34274 Blandrata.... Representante(s) de —.
- 34275 Blandujo Avístense con — ó su representante.
- 34276 Blandulos.... Manden un representante.
- 34277 Blandulum... Unico representante.
- 34278 Blanketing... Cuándo estará su representante (aquí) (en —) ?
- 34279 Blankett..... No mandaremos representante.
- 34280 Blankhaken .. Tratarémos que nuestro representante les visite (dentro de unos días) (—).
- 34281 Blankheit.... Su representante está aquí.
- 34282 Blankil..... Su representante no está aquí.
- 34283 Blankkugel .. — es nuestro representante.

CONTRATOS DE OPCION. (OPTION CONTRACTS.)

Debe entenderse claramente que las órdenes enviadas de acuerdo con esta tabla están sujetas al reglamento de la Bolsa donde se ejecuten.]

ENERO.* (JANUARY.)

CON- TRATO.	Compren por nuestra cuenta.	Compren á discreción de Uds.	Compren; orden en vi- gor hasta que se anule.	Hemos comprado por cuenta de Uds.	Hemos vendido por cuenta de Uds.
	NO. DE VOZ.	NO. DE VOZ.	NO. DE VOZ.	NO. DE VOZ.	NO. DE VOZ.
—†	47225 Obhyb...	47242 Obiup...	47259 Obkfa...	47276 Obmam.	47293 Obnxe...
1....	47226 Obhze...	47243 Obivi....	47260 Obkim...	47277 Obmez..	47294 Obnyh...
2....	47227 Obiam...	47244 Obiyc....	47261 Obkoy...	47278 Obmhi..	47295 Oboar...
3....	47228 Obice....	47245 Obizf....	47262 Obkri....	47279 Obmil...	47296 Obobs...
4....	47229 Obids....	47246 Objaj....	47263 Obkto...	47280 Obmjo...	47297 Obocv...
5....	47230 Obiev....	47247 Objew...	47264 Obkus...	47281 Obmmy.	47298 Obody...
6....	47231 Obify....	47248 Objko...	47265 Obkye...	47282 Obmoe..	47299 Obueb...
7....	47232 Obigb...	47249 Objny...	47266 Oblal....	47283 Obmyg..	47300 Obofa...
8....	47233 Obiho...	47250 Objob...	47267 Oblbo...	47284 Obnan...	47301 Obogh...
9....	47234 Obijk....	47251 Objpe...	47268 Obley....	47285 Obncu...	47302 Obohk...
10....	47235 Obikn...	47252 Objur...	47269 Oblge....	47286 Obnea...	47303 Oboin...
11....	47236 Obimu...	47253 Objvu...	47270 Oblip....	47287 Obnis...	47304 Oboku...
12....	47237 Obinx...	47254 Objxa...	47271 Obllu...	47288 Obnof...	47305 Obolx....
15....	47238 Obipd...	47255 Objyd...	47272 Oblna...	47289 Obnpi...	47306 Obome..
20....	47239 Obirg...	47256 Obkar...	47273 Oblos...	47290 Obnso...	47307 Obond...
25....	47240 Obisj...	47257 Obkdu...	47274 Oblut...	47291 Obnut...	47308 Oboog ..
30....	47241 Obith....	47258 Obkex...	47275 Oblyf....	47292 Obnvy...	47309 Obopj ...

CON- TRATO.	Vendan por nuestra cuenta.	Vendan á discreción de Uds.	Vendan; orden en vigor hasta que se anule.	Aconsejarían Uds. cubrir el —?	Nos aconsejarían Uds. vender en liquidación el —?
	NO. DE VOZ.	NO. DE VOZ.	NO. DE VOZ.	NO. DE VOZ.	NO. DE VOZ.
—†	47310 Oborm..	47327 Obpyj...	47344 Obsxi....	47361 Obuhp...	47378 Obvde...
1....	47311 Obosp...	47328 Obrap...	47345 Obsyl....	47362 Obuit...	47379 Obvek...
2....	47312 Obouw...	47329 Obrbu...	47346 Obszo....	47363 Obukz...	47380 Obviu...

Combining (3) and (4), and passing to the limit as Δx approaches zero, we have

$$(5) \quad \frac{ds}{dx} = \sqrt{1 + \left(\frac{dy}{dx}\right)^2} = \sqrt{1 + m^2},$$

where $m = dy/dx$ is the slope of the curve.

It follows that the total change in s between any two fixed points $x = a$ and $x = b$, is

$$(6) \quad \text{Total length} = s \Big|_{x=a}^{x=b} = \int_{x=a}^{x=b} \sqrt{1 + m^2} \, dx.$$

83. Parameter Forms. When the equation of a curve is given in parameter form

$$(1) \quad x = f(t), \quad y = \phi(t),$$

we may square both sides of (5), § 82, and multiply by dx^2 . This gives the formula

$$(2) \quad ds^2 = dx^2 + dy^2,$$

which is called the *Pythagorean differential formula*. It is readily remembered by reference to the triangle PQR , Fig. 29. If we divide both sides of (2) by dt^2 , we find *

$$(3) \quad \left(\frac{ds}{dt}\right)^2 = \left(\frac{dx}{dt}\right)^2 + \left(\frac{dy}{dt}\right)^2.$$

From (3) we have

$$(4) \quad \frac{ds}{dt} = \sqrt{\left(\frac{dx}{dt}\right)^2 + \left(\frac{dy}{dt}\right)^2},$$

whence

$$(5) \quad s \Big|_{t=t_1}^{t=t_2} = \int_{t_1}^{t_2} \sqrt{\left(\frac{dx}{dt}\right)^2 + \left(\frac{dy}{dt}\right)^2} \, dt,$$

which gives the length of the curve (1) between any two of its points.

*This expresses the fact that the square of the total speed ds/dt is the sum of the squares of the horizontal speed dx/dt and the vertical speed dy/dt . This fact, proved in § 40, might have been used as the point of departure, and all of the formulas of §§ 82–83 might have been deduced from it.

2. Simplify $\sqrt{-9} + \sqrt{-16} - \sqrt{-9}$.

$$\begin{aligned}\sqrt{-9} &= 3\sqrt{-1} = 3i \\ \sqrt{-16} &= 4\sqrt{-1} = 4i \\ \sqrt{-9} &= 3\sqrt{-1} = 3i\end{aligned}$$

$$\therefore \sqrt{-9} + \sqrt{-16} - \sqrt{-9} = 3i + 4i - 3i = 4i, \text{ or } 4\sqrt{-1}.$$

3. Add $2 - 2\sqrt{-1}$, $5 + \sqrt{-3}$, and $3 + \sqrt{-16}$.

$$\begin{aligned}2 - 2\sqrt{-1} &= 2 - 2i & 2\sqrt{-1} &= 2 - 2i \\ 5 + \sqrt{-3} &= 5 + \sqrt{3}\sqrt{-1} & \sqrt{3}\sqrt{-1} &= 5 + i\sqrt{3} \\ 3 + \sqrt{-16} &= 3 + 4\sqrt{-1} & 4\sqrt{-1} &= 3 + 4i \\ \therefore 10 + (2 + \sqrt{3})\sqrt{-1} &= 10 + i(2 + \sqrt{3}).\end{aligned}$$

Simplify each of the following expressions:

4. $2\sqrt{-4} + 3\sqrt{-9}$.
5. $7\sqrt{-81} + 5\sqrt{-144}$.
6. $\sqrt{-27} + \sqrt{-48} - \sqrt{-75}$.
7. $\sqrt{-a^2} + \sqrt{-9a^2}$.
8. $\sqrt{-4} + \sqrt{-5} + \sqrt{-16}$.
9. $(3 + \sqrt{-4}) + (5 - 2\sqrt{-9})$.
10. $\sqrt{-9a^2} + \sqrt{-4b^2} - \sqrt{-c^2}$.

MULTIPLICATION OF IMAGINARIES

305. To find the product when imaginary or complex numbers are involved, first reduce them to the form $a\sqrt{-1}$, or $a + b\sqrt{-1}$, and then multiply as in other radicals; observe that $\sqrt{-1} \times \sqrt{-1} = -1$, or $i^2 = -1$.

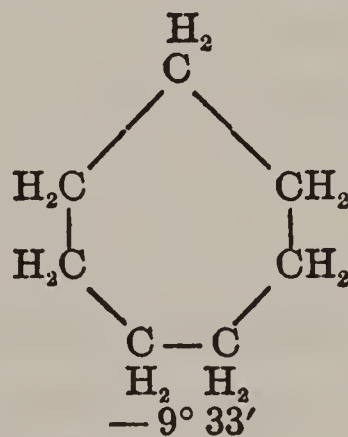
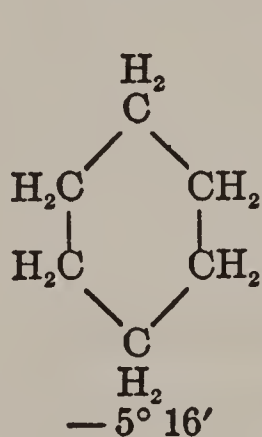
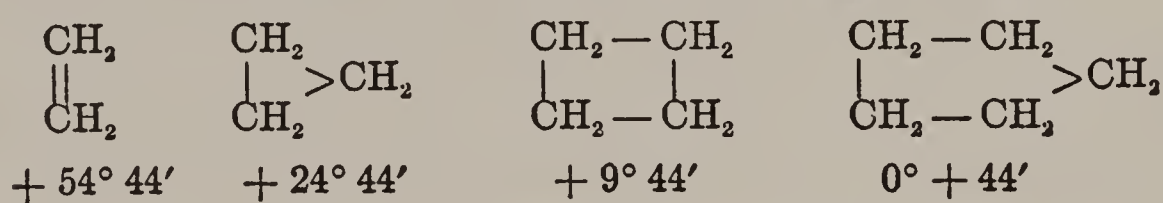
1. Find the product of $\sqrt{-5}$ by $\sqrt{-3}$.

$$\begin{aligned}\sqrt{-5} &= \sqrt{5}\sqrt{-1} = i\sqrt{5}; \quad \sqrt{-3} = \sqrt{3}\sqrt{-1} = i\sqrt{3} \\ \therefore \sqrt{-5} \times \sqrt{-3} &= (i\sqrt{5})(i\sqrt{3}) = i^2\sqrt{15} = -\sqrt{15}.\end{aligned}$$

2. Multiply $3 + \sqrt{-2}$ by $2 - \sqrt{-5}$.

$$\begin{aligned}3 + \sqrt{-2} &= 3 + \sqrt{2}\sqrt{-1} \\ 2 - \sqrt{-5} &= 2 - \sqrt{5}\sqrt{-1} \\ \hline 6 + 2\sqrt{2}\sqrt{-1} & \\ -3\sqrt{5}\sqrt{-1} - \sqrt{10}(-1) & \\ \hline 6 + (2\sqrt{2} - 3\sqrt{5})\sqrt{-1} + \sqrt{10} &\end{aligned}$$

"Ethylene is the simplest methylene ring, as it may be regarded as *dimethylene*." In order to bend two of these hypothetical lines of valence direction to parallel positions would require that each of the pair be deviated one-half $109^{\circ} 28'$ or $54^{\circ} 44'$ from their normal directions. In the same way the supposed deviations from the normal valence direction may be calculated for cyclopropane, cyclobutane, and so on. Ring structures containing more than five carbon atoms would require a spreading or widening of the normal angle, the angles of deviation of the simpler cyclic carbon structures being as follows:



cycloöctane, $- 12^{\circ} 46'$
cyclononane, $- 15^{\circ} 16'$

Cyclopropane and its derivatives are generally not as reactive as ethylene but the ring is broken by bromine, hydriodic acid, and by hydrogen in contact with nickel at 80° . Cyclopropane is not oxidized by cold dilute permanganate. Cyclobutane is not reacted upon by bromine, concentrated hydroiodic acid or dilute permanganate solution. The ring is opened by hydrogen in the presence of nickel, forming butane at high temperature but is stable at 100° . The stability of cyclopropane and cyclobutane rings toward oxidizing agents, bromine, halogen acids, dilute sulfuric acid and the like is very greatly modified by substituent groups, just as the chemical behavior of the ethylenes is altered by different groups. Thus 1,2-dimethylcyclopropane is acted upon by 1% permanganate⁵ and the hydrocarbon 1,1,2-trimethyl

⁵ Zellinsky, *J. prakt. Chem.* 84, II, 543 (1911).

THE BARRETT COMPANY

Chemical Department

Manufacturers of Refined Coal-tar Products

17 BATTERY PLACE, NEW YORK, N. Y.

PRODUCTS

Refined and Crude Coal-tar Distillates
Crude Cresylic Acids and Tar Acid Oils
Redistilled and Crude Hydrocarbon Oils

Phenols, Cresols and Special Products
Refined Naphthalene
Disinfectants

PRODUCT SPECIFICATIONS

REFINED AND CRUDE DISTILLATES

Product	Color	Remarks	Wash test not darker than
Benzol, Pure.....	Water-white....	Distillation 100% within 2° C.....	No. 4
Benzol, 100%.....	Water-white....	Distillation approximately 100% at 100° C.....	No. 6
Benzol, 90%.....	Water-white....	Distillation approximately and at least 90% at 100° C...	No. 6
Benzol, 50%.....	Water-white....	Distillation approximately and at least 50% at 100° C... Distillation approximately and at least 90% at 120° C.	No. 6
Motor Benzol.....	Water-white....	Complete distillation between 76° and 135° C. Neutral...	(Special)
Benzol, Straw-color....	Straw.....	Distillation at least 80% at 100° C.....	None
Toluol, Pure.....	Water-white....	Distillation 100% within 2° C. (Offer 1° distillation if desired)	No. 4
Toluol, Commercial....	Water-white....	Distillation not over 5% at 100° C., approximately and at least 90% at 120° C.....	No. 6
Toluol, Straw-color....	Straw.....	Distillation at least 80% at 120° C.....	None
Xylol, Pure.....	Water-white....	Distillation 100% within 5° C., range approximately 137°-142° C. (Offer 2° or 10° distillation if desired)...	No. 6
Xylol, Commercial....	Water-white....	Distillation not over 5% at 130° C., approximately and at least 90% at 160° C. Flash-point about 78° F.....	No. 12 (Special)
Solvent Naphtha.....	Water-white....	Distillation not over 5% at 130° C., approximately and at least 90% at 160° C. Flash-point about 78° F.....	No. 12 (Special)
"Hi-Flash" Naphtha....	Water-white....	Distillation 100% between 150° and 200° C..... Flash-point not below 100° F.....	No. 9 (Special)
Crude Solvent Naphtha.	Dark straw....	Distillation at least 80% at 160° C. Flash-point about 78° F.....	None
Crude Heavy Solvent Naphtha.....	Amber to red...	Distillation not over 5% at 160° C., at least 90% at 200° C. Flash-point not below 105° F.	None
No. 10 Naphtha.....	Amber to red...	Distillation approximately 100% between 150° and 210° C. Flash-point about 113° F.	None
Heavy Naphtha.....	Deep amber to dark red....	Distillation not over 10% at 160° C., approximately 70% at 200° C..... Flash-point about 109° F.	None
Special Heavy Naphtha	Amber to red...	Distillation resembles closely that of Crude Heavy Solvent Naphtha.....	None

CRUDE CRESYLIC ACIDS AND TAR ACID OILS

Product	Remarks
Crude Cresylic Acid, 97-99%, Straw Color	{ Close fractions of coal-tar acids containing not less than the stated percentage of tar acids, largely cresol. Contains no crystallizing products, and is limpid at 32° F.
Crude Cresylic Acid, 95%, Dark.....	
Tar Acid Oil, 50%.....	{ Distilled coal-tar oils containing the stated percentage of tar acids, largely cresylic. Oils described as second quality may throw out crystalline sediment at freezing temperature. All others have been frozen, and are limpid at 32° F.
Tar Acid Oil, 25%.....	
Tar Acid Oil, 15%.....	
Tar Acid Oil, 10%.....	
Tar Acid Oil, 50-60%, 2d Quality.....	
Tar Acid Oil, 25-30%, 2d Quality.....	{ A specially prepared coal-tar oil for the manufacture of disinfectants. Contains not less than 25% tar acids. Specially prepared oils for flotation of mineral ores.
Tar Acid Oil, 10-15%, 2d Quality.....	
Dip Oil.....	
Flotation Oils.....	

Continued on Next Page

Eggs

ASPARAGUS OMELET, ITALIAN

1 cupful cooked asparagus-tips	1 tablespoonful water
4 eggs	Few grains pepper
1/2 teaspoonful salt	2 tablespoonfuls grated cheese
1 tablespoonful butter	

Beat the eggs slightly; add the salt, pepper, cheese, and asparagus. Put butter in hot omelet pan; when melted, turn in the mixture. As it slowly cooks, prick and pick up with a fork until the whole is of creamy consistency. Brown quickly underneath; fold and turn on a hot platter. NEW YORK, N. Y.

BACON AND EGGS, NEW STYLE

8 slices bacon, diced	1/4 cupful milk
6 small slices dry bread, diced	1/8 teaspoonful pepper
4 eggs	A little salt

Fry the bacon until brown; add the bread, and toss with the bacon and fat until well seasoned and slightly browned, then add the eggs beaten with the seasoning and milk, and scramble as usual. This is a very good way to use up dry bread. NEW YORK, N. Y.

BACON AND POTATO OMELET

1 cupful cold potatoes, chopped fine	4 eggs
1/2 cupful bacon, diced	1/3 teaspoonful salt
	1/8 teaspoonful pepper

Brown potatoes and bacon together in a frying-pan. Separate eggs, beat yolks till creamy and whites till light, add

The twisting of the ureter may cause repeated *intermittent hydro-nephrosis*, not a serious complication, for with positive diagnosis and surgical treatment, after scientific differentiation (cystoscopy, ureteroscopy) the condition may be overcome. The functional tests should include the consideration of both kidneys. The *circulation* is often erratic and functional disturbances are not unusual; there may be palpitation and arrhythmia with, in some cases venous engorgement. Many of these symptoms are promptly relieved by support or postural treatment. They return on slight cause.

Chronic constipation is the bane of these cases and cathartics are taken by the majority. Support, diet and rational treatment improve many of these.

The prognosis so far as life is concerned is always good; the neurasthenic symptoms in uncontrolled cases (usually in women, though men are frequently included) are likely to persist unchanged until after the years of greatest sexual activity, after which we have found enormous improvement. The element of suggestion with proper support, right living and occupation, are the paramount factors which influence the lives of these patients (See Neurasthenia).

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5. Pyloric Obstruction

Stenosis of the Pylorus.—Pyloric obstruction, or stenosis, may be either *benign* or *malignant*. The malignant stenoses of the pylorus are considered with cancer of the stomach.

Benign Stenosis of the Pylorus

Benign stenosis of the pylorus may be either (a) *functional* or (b) *organic*. The latter may be (I) *congenital* or (II) *acquired*.

(a) Functional Stenosis

Functional stenoses are found in the highly neurotic, and are transitory. *Pyloric spasm* may be chronic and lead to gastrectasia with intol-

Quidve petunt animæ? vel quò discrimine ripas
Hæ Inquunt, illæ remis vada livida verrunt?' 320

Olli sic breviter fâta est longæva sacerdos:
'Anchisâ generâte, deûm certissima prôlès,
Cocyti stagna alta vidēs, Stygiamque paludem,
Dî cuius iurâre timent et fallere nûmen.
Hæc omnis, quam cernis, inops inhumâtaque turba est; 325
Portitor ille Charôn; hi, quôs vehit unda, sepulti.
Nec ripas datur horrendas et rauca fluenta
Transportare priusquam sêdibus ossa quierunt.
Centum errant annos volitantque hæc litora circum.
Tum demum admissi stagna exoptata revisunt.' 330
Constitit Anchisâ satus et vestigia pressit
Multa putans sortemque animò miseratus iniquam.
Cernit ibi mæstos et mortis honore carentes,
Leucaspim, et Lyciæ ductorem classis Orontem,
Quos simul à Troiâ ventosa per æquora vectos 335
Obruit Auster, aquâ involvens navemque virosque.

Palinurus tells Æneas the story of his death. The Sibyl consoles him, by predicting the honors that are to be paid him in the country where he perished.

Ecce gubernator sese Palinurus agebat,
Qui Libycò nuper cursu, dum sidera servat,
Exciderat puppi, mediis effusus in undis.
Hinc ubi vix multâ mæstum cognovit in umbrâ, 340
Sic prior alloquitur: 'quis tē, Palinure, deorum
Eripuit nobis mediòque sub æquore mersit?
Dic age; namque mihi, fallax haud ante repertus,
Hoc unò responsò animum delusit Apollo,
Qui fore tē pontò incolumem finisque canebat 345
Venturum Ausoniòs: en hæc pròmissa fidēs est?'
Ille autem: 'neque tē Phœbi cortina fefellit,
Dux Anchisiadē, nec mē deus æquore mersit.
Namque gubernaculum multâ vi forte revulsum,

VERBES RÉFLÉCHIS.

(See Part I, Lesson XVIII, and § 71, 2, a.)

§ 137. Conjugaison du verbe réfléchi: **Se Repentir** (*to repent*):

L'INDICATIF.

PRÉSENT.

(I repent)

je me	repens
tu te	repens
il se	repent
nous nous	repentons
vous vous	repentez
ils se	repentent

PARFAIT INDÉFINI.

(I have repented)

je me suis	repenti
tu t'es	repenti
il s'est	repenti
nous nous sommes	repentis
vous vous êtes	repentis
ils se sont	repentis

IMPARFAIT.

(I repented)

je me	repentais
tu te	repentais
il se	repentait
nous nous	repentions
vous vous	repentiez
ils se	repentaient

PLUS-QUE-PARFAIT.

(I had repented)

je m'étais	repenti
tu t'étais	repenti
il s'était	repenti
nous nous étions	repentis
vous vous étiez	repentis
ils s'étaient	repentis

PARFAIT DÉFINI.

(I repented)

je me	repentis
tu te	repentis
il se	repentit
nous nous	repentîmes
vous vous	repentîtes
ils se	repentirent

PARFAIT ANTÉRIEUR.

(I had repented)

je me fus	repenti
tu te fus	repenti
il se fut	repenti
nous nous fûmes	repentis
vous vous fûtes	repentis
ils se furent	repentis

(imperf. tense), and laß (lähss), let (imperative); Maße (mähss'ě), measure, and Masse (mähss'ě), mass, bulk.

Long u (u) symbol ū, in gut, Husten, Schuh, Schuster, du, duzen, nur, Flug, Geburt', Ludwig, Huf, flugſ (flūkss).

Short u, symbol 'ü,' in und, Urteil, wuchſ (vüks), muß, unſ, zum, Luſt, Luſt, kurz (kürts).

Distinguish: flucht (flūcht), curses (present tense, third person singular), and Flucht (flūcht), flight; ſucht(zūcht), seeks, and Sucht (zūcht), passion, mania; Muſ (müſs), stewed fruit, and muß (müſs), must.

Examples for long o (o), symbol ō: Obſt, Probſt, Vogt, Hof, Lob, gro'ber, tot, rot, Mond, Mon'tag, hoch.

Short o (ö): ſoll'en, Boſſ, komm'en, Volk, Gold, Doſ'tor, grob, Vor'teil, Hoch'zeit.

Long and short o: Vollmond (föll'mönt); obwohl (öpvöl'); frohloſen (frölök'ën).

Distinguish between koſten (kōs'ten), caressed, and koſten (kōs'ten), to cost; Roſe (rō'zě), rose, and Roß (rōſſ), horse; Sohn (zōn), son, and Sonne (zōnn'e), sun; Schloß (shōſſ), lap, and ſchoß (shōſſ), shot.

Examples for long ö (ö): Franzöſiſch (frähntsö'-zēesh), rö'ten, Bö'den, hö'be, lö'ge, betrö'ge. Rö'nig, Lö'we, Goethe (gö'tě).

Examples for long and short i (i. e., ēē and ēē = i). Distinguish between ſchlief (shlēēf), slept,

II. VOCABULARIO

la altura, height	la legumbre, vegetable
amanecer, to dawn	lento, -a, slow
la anchura, width	ligero, -a, light, swift
arrastrar, to draw, pull	la línea, line, row
el asno, ass	el mercado, market
el balcón, balcony	el metro, meter
el borrico, donkey	necesitar, to need
el caballo, horse	el obrero, workman, day-laborer
la carga, load	el paso, step
cargar, to load	rebuznar, to bray
la carreta, cart	el ruido, noise
el carretero, carter, driver	suceder, to happen, occur
comprar, to buy	el traficante, merchant
el criado, la criada, servant	tras de, after
el dueño, master	la vaca, cow
entonces, then	valientemente, bravely, courageously
el espacio, space	la vara, yard
España, Spain	el viento, wind
estrecho, -a, narrow	volar (ue), to fly
ladrar, to bark	

III. GRAMÁTICA

entonces, casi, lentamente	} <i>son adverbios.</i>
valientemente	
El buey es lento	} <i>van lentamente.</i>
La vaca es lenta	
El hombre es valiente	} <i>trabajan valientemente.</i>
La mujer es valiente	
Los cestos no son pesados, son ligeros.	Las mulas no andan pesadas sino ligeramente.

(V. L. 41.)

Frases

La calle **tiene** tres metros de ancho, o de anchura.
 Las casas **tienen** cincuenta pies de alto, o de altura.
 El prado **tiene** cien metros de largo, o de extensión.
 ¿Tiene Vd todo **lo que** necesita?
 ¿Ve Vd **lo que** cuelga de los balcones?

O Ideal Scientifico. A Superstição da Razão Humana. As Esperanças Illimitadas da Sciencia e a sua Fallencia. A Evolução e a Critica da Sciencia. O Scientismo e os Nacionalismos. Lucta Entre o Scientismo, a Religião e a Philosophia.

Entre os grandes factos e acontecimentos da historia, como o Christianismo, a Invasão dos Barbaros, a Reforma e a Revolução Franceza, nenhum excedeu em importancia e consequencias, operando uma tão grande transformação no mundo e no dominio da intelligencia, como o Renascimento ou a fé na Sciencia. No espirito e no coração humanos formou-se um novo dogma, segundo o qual a razão podia pelo methodo chegar a tudo comprehender e explicar, constituindo as affirmações da sciencia as unicas verdades do mundo. O ideal scientifico substituiu assim na terra ao ideal religioso, passando a humanidade a outorgar ao sabio o que antes accordava ao padre, acceitando sem maior exame a verdade scientifica como outrora acceitava sem verificação a verdade religiosa. Inaugurou-se pois no mundo o reinado da razão, pensando o genero humano que se podia substituir a ordem religiosa pela ordem scientifica, a fé pela razão, a crença pelo livre pensamento. Este movimento, portador para o homem das maiores promessas, originou-se na Renascença com Bacon e Descartes que foram os precursores no mundo da vida do pensamento; foi, porém, no seculo 18 que elle começou a ganhar um impulso vigoroso, graças aos processos de analyse e aos novos methodos experimentaes, para finalmente no seculo 19 ver realisadas muitas de suas mais seductoras esperanças. Em França, disse G. Fonsegrive referindo-se ás operações espirituaes do seculo 19, o electromagnetismo e a thermodynamica renovaram toda a physica; a chimica foi creada quasi toda inteira; fundaram-se as sciencias linguisticas, deci-

MANNER AND CHARACTERISTIC.

76. The actions or feelings which accompany an act or state, or the characteristic which permanently accompanies a person or thing, may be expressed by a substantive with the preposition **kun**: *

Li prenis ĝin kun la plej granda zorgo, *he took it with the greatest care.*
Mi aŭdis lin kun intereso kaj plezuro, *I heard him with interest and pleasure.*

Ŝi estas virino kun bona gusto, *she is a woman with (of) good taste.*
Mi havas ĉevalon kun forta korpo, *I have a horse with a strong body.*

DIRI, PAROLI AND RAKONTI.

77. The verbs **diri**, *to say*, **paroli**, *to talk, to speak*, and **rakonti**, *to relate*, having in common the general idea of speech or expression, must not be confused in use:

Mi diris al vi ke pluvas, *I said to (told) you that it was raining.*

Mi diris ĝin al vi, *I said it to you (I told you).*

Mi parolis al vi pri ĝi, *I talked (spoke) to you about it.*

Mi rakontis ĝin al vi, *I related (told) it to you.*

VOCABULARY.

ami, *to love.*
ekster, *outside (of).*
Frederiko, *Frederick.*
gratuli, *to congratulate.*
intereso, *interest.*
letero, *letter.*
plej, *most (74).*
plezuro, *pleasure.*

pli, *more (74).*
plumo, *pen.*
rakonti, *to relate (77).*
reĝo, *king.*
servisto, *servant.*
skribi, *to write.*
tiam, *then (73).*
zorgo, *care.*

*Sometimes the manner of an action may be expressed by the instrument of it, expressed by the preposition **per** with a substantive modified by an adjective:

Li kantis per dolĉa voĉo, *he sang with (by means of) a sweet voice.*

Vi puŝis min per forta mano, *you pushed me with a strong hand.*

LESSON 24. \wedge Revd., \neg regular, \neg irregular, \neg public-sh-ed, \neg publication, \wedge republic, \wedge republican, \wedge repugnant-ce, \wedge represent-ed, \wedge representation, \wedge representative, \circ responsible-ity, \circ irresponsible-ity.

LESSON 26. \neg quite, \neg could, \neg according, according to, \neg or cart, \neg cared, \neg guard, \neg great, \neg called, \neg cold or equalled, \neg gold, \neg cannot, \neg gentleman, \neg gentlemen, \neg happened, \neg particular, \neg opportunity, \neg child, \neg not.

LESSON 27. \neg build-ing or able to, \neg told or till it, \neg tried, \neg toward or trade, \neg did not, \neg had not or do not, \neg chaired, \neg cheered, \neg if it, \neg that, \neg without, \neg third, \neg sent, \neg somewhat, \neg short, \neg met, \neg meeting.

LESSON 28. \neg spirit, \neg may not, \neg hand, \neg under, \neg yard, \neg word, \neg wonderful-ly.

LESSON 29. \neg school, \neg schooled, \neg commercial, \neg financial, \neg especial-ly, \neg influential, \neg uninfluential, \neg substantial-ly, \neg unsubstantial-ly, \neg controversy-sial, \neg circumstance, \neg circumstantial, \neg immediate, \neg immediately, \neg prejudice-cial.

LESSON 30. \neg passenger, \neg danger, \neg dangerous, \neg stranger, \neg messenger, \neg manuscript, \neg transcribe, \neg transcript, \neg transcription, \neg transfer, \neg transgress, \neg transgression, \neg transmission, \neg understand, \neg understood, \neg whenever, \neg whatever.

MANUFACTURING

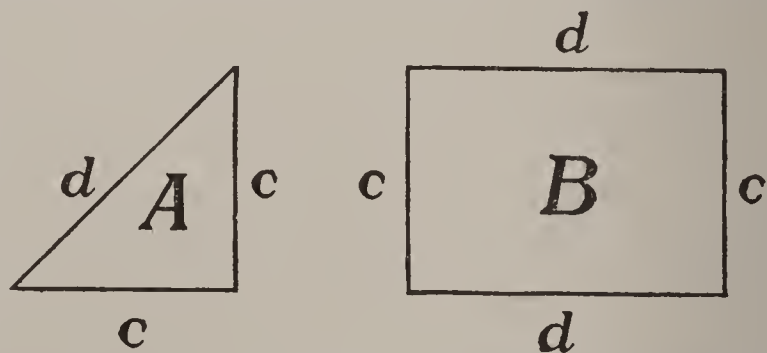
PAGES 353-434 INCLUSIVE

STANDARDIZING PAPER AND BOOK SIZES

The advantages of standardization are so generally understood that it is hardly necessary to dwell upon them. Added to quantity production, they promote economy in a marked degree. Publishers and printers are beginning to realize that standardization means just as much to them as it has already meant to other lines and are considering how its advantages may be obtained. Its applicability to catalogue production has had considerable attention, with the result that efforts are in progress to adopt a limited number of sizes not only because of the far greater convenience to the user in filing and preserving, but because much economy may be secured in both making and handling paper and waste in printing obviated. The standardization of catalogues could reduce the nearly 200 sizes that have been found to exist to a dozen, *or less*, and tend to eliminate peculiar and freak shapes, thus making appeal to the reader on the basis of attractive composition, presswork and make-up rather than of oddity in size or shape.

It is also proposed to standardize the shapes as well as the sizes of catalogues through the adoption of certain artistic proportions based upon a uniform ratio of width of page to its length—not arbitrarily chosen, but the product of natural laws. In order to obtain such artistic and natural proportions, a sheet is selected which, when folded, reproduces exactly the proportions of the full sheet, and each subsequent fold repeats exactly the same *proportions* in a page of half size. The result is that as many page sizes may be had from a sheet as the number of times it is folded—*all of the same natural and artistic proportions*; they can be printed without waste of stock and folded economically. A sheet which will fold in this manner and always preserve the proportions of the full sheet has the proportions of 707 for the end to 1000 for the side. In book papers as now made, the nearest approach to these proportions in a sheet of standard size is 33 x 46, which is 717 for the end to 1000 for its side length. The sheets most commonly used (25 x 38, 30½ x 41, 33 x 44) have proportions varying from 744–760 to 1000 and fold in pages that are *longer in proportion to their widths* than are those pages which fold from a sheet whose ends bear proportion to their sides of 707 to 1000.

A sheet having these proportions is called *Hypothenuse Oblong* because its *long* sides are exactly equal to the hypotenuse of a right-angle triangle of equal sides, the *short* sides (or ends) of the sheet being of the same length as the two equal sides of said triangle. Thus, if we take a right-angle triangle *A* having equal sides *c*, *c*, and these sides are equal to the ends *c*, *c* of the oblong sheet *B*, then the hypotenuse *d* of the triangle *A* will represent the exact length required for the sides *d*, *d* of the rectangle *B*. In other words, when any right-angle triangle has sides of equal length, its sides and hypotenuse will



be the exact lengths required for the ends and sides of an oblong sheet which with every fold to half size retains exactly the same proportions as the original full sheet.

Sheets that are proportioned on this principle are admirably adapted to book making on account of the pleasing proportions of the pages they produce, the marked economy in manufacture that will result and the many conveniences that follow standardization. The page is just a trifle more square than the pages now commonly used; its proportions come naturally and mathematically from a sheet that with every fold reproduces its own proportions; it is artistic and pleasing in appearance; its adoption makes it possible for the paper mills to concentrate on fewer sizes, thus increasing output and reducing cost; paper houses can carry larger stocks and make better deliveries; there will be no waste in printing; folding will be facilitated; binding will be done more rapidly and economically, and, in case it is desired to reduce or enlarge a book photographically, its proportions will be exactly as before and it will print from the same sheet.

For convenience of comparison the three sizes of book papers most commonly used are here given, together with three corresponding sizes that *could be made* according to the principle above explained:

Present Sheets

25 x 38
30½ x 41
33 x 44

Proposed Sheets

26⅛ x 37
30 x 42½
33 x 46¾

The smallest of the present standard sheets (25 x 38) is commonly trimmed to make a book 6 x 9, although it will produce, with minimum waste, a page 6⅛ x 9¼. The other two sizes are generally used as large as minimum trim allows. Comparison of the usual sizes with the corresponding trimmed sizes that would cut from the proposed new sheets follows:

Present Pages

5 x 7⅜
5⅜ x 8
6 x 9

Proposed Pages

5⅛ x 7¼
5⅝ x 8
6⅜ x 9

These figures show that there need be but slight change from present shapes and sizes in order to secure the economies of standardization. Moreover, their adoption would not prevent the use of any other shapes and sizes. A publisher would be free to have his paper made to any special size, or he could trim down any standard sheet so as to secure a page of unusual shape. In other words, the proposed standardization of paper and book sizes would impose no hardships on any one while, at the same time, it would offer many advantages.

The sizes above given are merely illustrative and suggestive. Consensus of opinion may ultimately select other dimensions based on the correct underlying principle.

On the four following pages are shown the new sizes proposed to replace the present 5 x 7⅜, 5⅜ x 8 and 6 x 9 and also the convenient 4½ x 6¼ size.

[For Report of Committee on Simplification, see page X.]

NINE POINT MODERN

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day.

But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language, electrotyping; presswork; pamphlet, cloth and fine binding, and these must be coordinated in THE PLANT COMPLETE. Anything less than this falls short in service, efficiency and economy *for the customer*, for only in The Plant Complete is loss of time minimized, waste reduced and the annoyances, delays, and losses of divided responsibility entirely removed.

A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various depart-

TEN POINT MODERN

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day.

But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype, and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in THE PLANT COMPLETE. Anything less than this falls short in service, efficiency and economy *for the customer*, for only in The Plant Complete is loss of time minimized, waste reduced and the annoyances, delays, and losses of divided responsibility entirely removed.

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MAKING THE BOOK

The Manuscript. When a manuscript is offered for publication it is presumed to be complete as a literary production—correctly typed on one side of the sheet, clearly arranged, accurately punctuated, ready for easy examination by the publisher and in shape to pass along to the printer as soon as style is determined. A manuscript comes, or rather it is supposed to come, to the publisher as the finished product of the mind and skill of its author and should be practically ready to be put into the form in which it can be offered to the public. Some manuscripts are received in this shape; others are well typed but require correcting and editing, but many manuscripts are so badly prepared that they need extended revising and editing, and sometimes retyping, before they can be put in the printer's hands, except at considerable increased cost due to the bad copy.

The printer's function is to reproduce in printed form the copy he receives. He agrees to make a book that will correspond with the manuscript. Here his responsibility normally ceases. If, however, he receives copy that by reason of poor arrangement, wrong spelling, inaccurate punctuation, unintelligible changes or any other causes, is not in proper shape to be put into type, it is manifest that he, the printer, must (1) set it in defective form, like the copy, and let the author make the necessary changes in the proofs at considerable cost to him; (2) edit and arrange it and make an extra charge for the service, or (3) return the manuscript to the publisher for revision. The first of these methods is bad practice and is sure to result in heavy expense to the author, and probably cause misunderstandings; the second method is not always practicable, as all printers do not, like *THE PLANT COMPLETE*, maintain an editorial department, and also because the charge for this service is not always understood, while the third method is generally disliked by the publishers who do not always realize the necessity for such action. The difficulties may be prevented if the publisher will edit each manuscript before sending it to the printer.

Printers' prices for typesetting are based upon "good" copy, which means matter that is correctly typed, clearly arranged, accurately punctuated, free from numerous or ambiguous alterations and consistent with itself. If it does not meet these requirements when received by the publisher it should be revised and edited, even to the extent of retyping, before it is sent to the printer, if the publisher expects to receive the minimum composition rate; or, the publisher should be satisfied to accept the printer's charge for editing copy.

When a book is accepted for publication, it should be sent to the publisher's editorial department for a reading just as careful as will later be given to the proofs, making all necessary corrections and consulting the author on any doubtful points that may arise. If the manuscript requires more revision than the editorial department feels justified in making, it should be returned to the author

with a clear statement of what is needed and an explanation how time is lost and costs are increased if corrections are left to be made in the proofs after the type is set. If it is not necessary to return it, or after the manuscript comes back properly revised, the style in which it is to be set must be decided on and the manuscript carefully marked with all necessary instructions for the printer.

It is first necessary to learn how many words the manuscript contains as a basis for figuring how many pages the book will have if set in type of different sizes and with different leadings. It is always desirable, as a matter of economy, to have the pages make even forms for printing. The approximate number of words to a square inch, or on a page, can be found in the sample pages and a satisfactory combination selected. If the book is to be a regular 12mo to trim $5 \times 7\frac{3}{8}$ inches, a type page $3\frac{1}{2} \times 5\frac{3}{4}$ including running head will give pleasing margins and will contain with two-point leads about 300 words if set in ten point or about 250 words if set in 11 point. For ease in reading, no type smaller than ten point should be used for the body of a book, while eleven or twelve point is better. It should not be set solid. Occasionally fiction is set for a book with a larger page than 12mo, while more serious works are frequently set for the larger sizes—decimo or crown octavo, $5\frac{3}{8} \times 8$, or octavo, 6×9 . These are the three sizes most commonly used in bookmaking, but there are many slight variations from them, generally occasioned by a desire to depart from regular sizes or by a preference for somewhat different proportion of length to width.

Sometimes a large manuscript must be brought into a certain number of pages which will compel the use of smaller type, less leading and narrower margins than good taste, ease in reading or pleasing appearance dictate. When this happens it is necessary to study the situation closely, to proportion type, leading and page size with great care and to select a clear and readable face. In the case of Reports, and other more or less perfunctory matter not generally read, small type and narrow margins are not so objectionable and may be used to save space. A study of the specimen pages will show what is most suitable. With a very small manuscript, however, it is sometimes necessary to use large type, well leaded, with liberal margins in order to secure enough pages to make a presentable book. This requires particular care in selection and arrangement in order that a natural and pleasing effect may be obtained and that it may be free from appearance of padding.

It may sometimes be advisable to put a manuscript into a book of a certain number of pages, say 320, in which case, after the count of words is made, the number of words per page must be figured, the trim size and type size of page selected and type and leading chosen to meet the requirements. Reference to the Specimen pages and a little figuring will soon show what size and face of type will answer the purpose and how much leading it will bear. If it is *very essential* that a certain number of pages should not be exceeded, the type may be set solid, then carefully measured in the galley proofs and such leads inserted, before making up the pages, as will give the required length. If necessary, also, the pages may be lengthened or shortened by one line in order to secure the desired result—but it must be remembered that this may sometimes seriously affect the margins.

In case a certain trim size of page is first chosen, an appropriate type page should be laid out and type selected to give the most pleasing appearance. If, however, such type will give the book more pages than are desired, less leading or smaller type must be considered and if this is not sufficient the margins may be proportionately reduced. Great care, however, must be exercised in order to obtain a proper, pleasing effect.

If the first choice concerning a new book should be the size of type, the size of page to be used will be chosen to set it off to best advantage, providing there are no purely commercial considerations to rule otherwise. Type, leading, margins and trim size of page are dependent upon one another if pleasing results are to be obtained—they are so interdependent that no change should be made in one of them without considering its effect upon the others.

Composition. After type is selected, page size and trim decided on and layout arranged, the order for composition should be made out, taking care to fill in all possible details on order form. If there are any features out of the ordinary, a letter of explanation and instructions should accompany the order. It is customary for the printer to furnish two sets of galley proofs, two sets of page proofs and one set of foundry proofs. The sets on which his markings appear should be carefully read and corrected and only absolutely necessary changes made. If changes must be made, the number of words and spaces in any marked out matter should be counted and an equal number supplied to replace them. If this is not done, it may be necessary to overrun or reset an entire paragraph in order to make a correction, thus greatly increasing the cost.

Alterations. There is one point of contact between the printer and his customer on which questions sometimes arise, and that is the time required to make in the composed matter the alterations which the author or editor indicates on the proofs; but when any question does arise it is usually because of the difficulty in realizing the difference between the process of original composition and that of making corrections.

The printer undertakes the composition of a book with the understanding that he will make his composition agree with the original copy; if he makes errors in the composition he will correct them at his own expense; but, if author or editor makes any changes from the original copy in the proofs, the time required to make such change in the type is chargeable as an extra item. It is much easier for the compositor to follow the train of thought in a manuscript and set line for line than it is to pick out corrections marked, seldom very clearly, on a proof and set the new lines required in the way intended by the editor. In the first place, the corrections desired are not always made perfectly clear; a change in one line frequently makes it necessary to reset several lines or even a full paragraph; the markings on the proofs must be studied in order to incorporate them in the matter by resetting as few lines as possible; the lines to be reset on account of the corrections are mostly wholly disconnected and without the advantage of the continuous train of thought in connected narration.

After the new lines are set the old slugs must be located in the galleys or pages and removed from them, the new ones must be inserted, proofs pulled, sent to proof room and carefully read, and if not found absolutely correct the process must

be repeated to correct any errors. This means that it requires many times as much time to set a line containing a correction as to set a line of original copy.

The necessity for making alterations in proofs is largely due to three causes:

(a) Errors in copy.

(b) Inadequate editing.

(c) The difference in appearance of printed matter from manuscript copy.

It is not necessary to discuss errors in copy because they must be corrected. Inadequate editing, however, includes poor copy and instructions that are incomplete or not fully intelligible and is the cause of much trouble because it is apt to seem like a case of divided responsibility. The author of a manuscript usually assumes that what is clear in his own mind should be clear to the compositor, and that changes and interlineations will be understood, whereas it is frequently very difficult to understand them. The printer does the best he can, but it is not fair that, if he fails through any lack of clearness in the copy, he should have to pay for changing it to meet the author's views. It also frequently happens that instructions are not explicit and manuscripts are not consistent with themselves, consequently errors which result should not be corrected at the printer's expense.

When a manuscript gets into type, it may happen that the meaning seems different from what it was in the copy, and changes are frequently made by the author in order to clarify it. Such changes often require many hours of corrections.

There are some magazines which keep down the charge of author's alterations to an exceedingly low figure simply because they carefully edit every article that they print, and if necessary, have it retyped before it goes to the printer. If similar attention was given to all manuscripts sent to the printer, the charges for author's alterations would be materially reduced and the danger of misunderstandings practically eliminated.

Layout. A book in its simplest form may contain only a title with text, or body matter; usually, however, it also has a copyright notice, preface and table of contents and often an introduction and list of illustrations, all of which precede the text and constitute *front matter*. The text is frequently followed by end matter, or *appendix*, which may be only an index, or may include notes, glossary, quotations or other selections tending to elucidate the text. A work of fiction, for instance, rarely requires any explanation and will have little front matter and no appendix, while a serious work—historical, educational, scientific—will probably contain a full quota of front matter and many of the parts found in a complete appendix. No book is likely to contain all the parts which may enter into the makeup of a book—what it will contain is generally decided in each individual case by the nature of the subject matter and the simplicity or elaborateness of treatment.

The *Front Matter* is the first of the three parts into which a complete book is divided; it is introductory, preliminary and explanatory in nature, stating the subject, announcing the object and explaining the method of treatment. It is followed by

The *Text* or *Body* which treats of the subject matter and constitutes the main part of the work. It may have quotations in it which, if of any length, are set in

smaller type, narrower measure, or solid in the same type, and there may also be footnotes in small type. This is followed by the third part.

The *Appendix* is composed of matter intended to elucidate or amplify the text, furnish additional information regarding it or enable the reader to find every topic mentioned in its pages by means of an alphabetical index. It is preceded by a half-title.

The folios of a book may be arranged in one of two ways:

(a) The first page of front matter may be counted as page one, the paging to follow consecutively throughout the entire book with the use of arabic numerals throughout; in the front matter, the numerals are printed only on the preface, introduction, contents and list of illustration pages. The last folio of the book thus indicates the number of pages in it.

(b) The count to begin with the first page, as before, but Roman numerals are used in the front matter. The text begins with *one* in Arabic numerals, therefore, the total number of pages in a book so paged is the sum of the Roman and Arabic numerals. This is the preferable method; it tends to distinguish the front matter from the rest of the book and, as the front matter is usually set after the text is completed, it helps to assure accurate paging.

A book *layout* would be as follows, though few books would ever contain all the parts:

Front Matter:—

Certificate of Limited Edition
Blank
Bastard Title
Book Card, Monogram or Blank
Title
Copyright (and printer's imprint)
Dedication
Blank
Preface
Preface Continued or Blank
Contents
Contents Continued or Blank
List of Illustrations
List of Illustrations Continued or Blank
Introduction
Introduction Continued or Blank
Half Title
Blank

Text, or Body Matter:—

Each chapter should start on a new page;
if the book has but few pages, each
chapter may start on a right-hand page

Appendix:—

Half title
Blank
Notes
Notes Continued or Blank
Quotations
Quotations Continued or Blank
Bibliography
Bibliography Continued or Blank
Glossary
Glossary Continued or Blank
Index
Index Continued or Blank
Advertisements
Advertisements Continued or Blank

An *Errata* list, if required, is often placed after the List of Illustrations, but sometimes at other points in the front matter or even at the end of the book. Each new subject in the front matter, and in the appendix, must start on a right-hand page and if it ends on a right-hand page it must be followed by a blank page.

General Appearance. The appearance of a book depends upon the combined effect of its typography, presswork, paper, margins, and binding, and if any one of them is faulty the defect will detract from the appearance of the whole. Certain principles underlie the form that each part should assume; if they are not observed the inferiority of such part injures the general effect, no matter how excellent the rest of the work may be.

Presswork. After a book has been set and made up the pages are ready to lock up for printing, or for foundry in order to have electrotype plates made. In the case of the *composition* it has taken no longer to set suitable type for a well proportioned page than to do otherwise, but with *presswork* it takes considerably longer to do a good job than to do a poor one. Other things being equal, and up to a certain point, the more time spent on the presswork of a job the better it may be. When a book is all “straight composition”—solid reading matter that is mostly of one size of type in lines of equal length, and especially if printed on soft, bulky paper, it is possible to spend very little time in making ready the forms and still produce average, readable printing, although the impression will not be technically perfect nor perhaps entirely even in color, for if sufficient time cannot be taken to make-ready a form and obtain a light, clear impression, the impression must be obtained by means of extra pressure, and such pressure forces the type, more or less, into the paper and also causes extra wear on the plates.

The necessity for “making ready” arises because no form nor engraving is so perfectly true and level that when inked it will yield a clear and perfect impression upon paper; it becomes necessary to equalize the impression—to increase it here and to reduce it there until every part of the form shows its true worth clearly, distinctly and sharply. This operation requires skill, experience and time. The only substitute for it is *pressure*, and it can be applied with fairly satisfactory results only in the case of solid type matter which is backed up by similar matter, preferably printed on rather soft paper, and will be at the expense of the plates which may show undue wear from a single printing. When a book contains open matter—short lines, open spaces, half pages and the like, much of the printing on one page is not directly backed by printing on the other side of the leaf, hence more make-ready time is required in order to reduce the pressure on the sheet. An ideal job of presswork shows every detail clear and distinct and free from any appreciable pressure. Considerable time is required to accomplish this.

In the case of illustrations the effect of the presence or absence of suitable make-ready is apt to be far more marked than with solid text matter. Many line cuts require little extra time, though they may possess detail that requires considerable attention. Benday cuts may require greatly increased time, while halftone engravings require time that varies from the usual square cut with line around it up to silhouetted cuts and those which are vignetted. If the make-ready is inadequate there is lack of clearness and the effect is indistinct, flat and devoid of all beauty of expression. No comparison can be made between the time needed to make-ready a form of text and a form of cuts. It may easily require as much time to make-ready each one of the cuts in a form as to make-

ready a subsequent form of thirty-two pages of ordinary book work. The character of the engravings is a most important factor, good results being most readily obtained from well made, deeply etched and carefully finished plates.

Paper.—A book is a thing of life which carries a message to the reader. It has been said that its soul is in its text but that its body is its paper. The manuscript contains the vital spark but on the publisher falls the responsibility of building for it a body that will be in harmony with its soul—appropriate, attractive, and suited to bear its message.

In order to accomplish this, it is necessary to have due regard to the subject matter of the book—the story or message it contains—to consider the characteristics of those to whom it will appeal, and the uses to which it will be put. If a story, or merely to amuse, and no great permanence is needed, the body should be light and attractive. If the message is a serious one, it should be more dignified. If for reference or text-book purposes, strength and durability should be sought. Particular attention should be given to the printing surface of the paper with regard to the effect of light upon it, and glossy surfaces that reflect the light should be avoided as far as possible. When there are no illustrations to be considered, the choice of surface is a matter of taste or suitability, but when a work is to be illustrated the paper must be chosen with reference to the requirements of the engravings. If there are only open line cuts, ordinary eggshell or antique, or even featherweight, paper may be used with fair results, although all illustrations will show up more clearly on smooth finish paper. If the line cuts contain much detail the paper should be smoother, while halftone engravings always require smooth surfaces. The coarse-screen halftones used in newspapers need not be considered. Those with screens varying from 100 to 150 commonly used in catalog and book work require smooth printing surfaces varying from that of a high machine finish to the best coated, with super sometimes used instead of coated as a matter of economy. English Finish paper, however, when well made, is often a most pleasing substitute as it is very agreeable to the touch, does not reflect light unpleasantly and takes screens of 120 and 133 very satisfactorily.

Paper can be obtained in a sufficient variety of finish, quality, and texture, not only to provide for any style of illustration but to furnish the body builder with a wide range of choice for all classes of books. The general classification of book papers is *Machine Finish*, *English Finish*, *Super-Calendered*, and *Coated* and in each class are many grades and varieties. Machine Finish, in its many variations, is the most common form and, as its name implies, gets its finish on the paper machine. It may be made quite smooth, almost like an English Finish, very slightly rough, medium finish, or even very rough finish. The degrees of finish are produced by varying the beating of the stock and by the treatment of the paper on the finishing rolls of the paper machine, and may shade gradually from very smooth to very rough.

Besides being a general term for all paper which is given its final surface on the paper machine, the name *Machine Finish* is used in a more restricted sense to refer only to that which is smooth finished; when slightly rough it may be eggshell, smooth finish antique, or medium finish antique, while the rougher papers

are antique, high bulk or featherweight. In the better grades of paper, run slowly on the machine, the formation of the sheet is shown to be compact and well closed when held up to the light, while paper that is run at high speed tends to have a "wild" or uneven formation and to vary in thickness. If a sheet is examined closely, some difference will generally be noticed in the surface and appearance of the two sides, the felt side being smoother and the wire side showing something of a fine dotted appearance. Generally speaking, the less the difference between the two sides, the better the sheet. When Machine Finish has a high finish, halftone engravings of 100 to 120 screen may be printed on it but only line cuts should be printed on the rougher surfaces and only those of the most open character on the roughest.

English Finish paper, so-called, of the cheaper grades is often nothing more than Machine Finish of fairly high finish, but real English Finish differs from Machine Finish in that it receives more intensive beating in the process of making; it has more clay in its composition, and it is run more slowly on the machine, thus producing a closer texture, more uniform formation and a better printing surface. It is admirably suited for text books and many other purposes. Halftone engravings of 120 to 133 screen should print well on it.

Super-Calendered paper is practically Machine Finish paper to which a high glossy surface is given by passing it through a stack of super-calender rolls which tend to compress the sheet and smooth and polish its surface so that the details of cut work may be brought out. The surface, however, reflects light and produces a glare that is not present with papers of duller finish. It should be noted, also, that there is apt to be considerable variation in the finish of super-calendered papers, a low Super having little more finish than a fairly high Machine Finish, while a really high Super may have a finish almost like a coated.

Coated, or *Enameled*, paper is practically Machine Finish stock the sheets of which are immersed in a coating mixture which is brushed uniformly on the surface and, when dry, calendered as in finishing super-calendered paper. A high finish, however, may not always mean a perfectly even surface, but when a flat surface is combined with a high finish the fine details and the gradations of tone from solids to high lights in halftone engravings can be reproduced most perfectly. There is considerable glare and reflection of light from highly finished coated paper, making it undesirable for use in printing text matter, but when cuts in a volume are too numerous to be run as inserts, but must be inserted in the text, it must be used. Coated paper made with dull finish gives very pleasing effects but not quite so sharp outlines as high finish; it is more difficult to print and engravings made for use on it must be specially etched in order to produce good results.

Imitation coated papers, usually known by special names such as Koatine and Enameline, are not surface coated, but contain in their composition a large percentage of clay so that when highly calendered they receive a very smooth and polished printing surface.

In ordering paper, care should be taken to see that the grain of the sheet will run with the fold, that is the long way of the page of an ordinary upright book, in

order to prevent creasing or wrinkling across the page, or buckling when inserts are pasted in.

Margins. The theory of pleasing book margins is that printed matter and white space should be equal on a page and that the two facing pages of an open book should be regarded as a unit in arranging the margins on them. By such treatment the pages appear well balanced and a satisfying sense of proportion is obtained. Good results may also be secured even with somewhat less than half the space on a page given to the margins, provided the margins are well proportioned, for the arrangement of the margins is even more important than the space they occupy. Books of artistic character and such as are in any way pretentious will naturally be assigned liberal margins while other publications will have their margins controlled by the nature of the subject matter or the dictates of economy.

On a single, *separate* sheet the printed matter naturally seeks a position slightly above the center, with side margins equal, the head margin about the same, and the foot margin perceptibly greater. In the case of an open book, however, a page is not seen alone; the two facing pages are connected in appearance as well as in meaning and they present themselves to the eye essentially as a unit; margins that look well on separate leaves lose their pleasing effect when brought together—the white space between the printed matter on the two leaves appears too wide and the head margin seems insufficient. In order to obtain a pleasing effect from the combined pages, the white space between them (back margins) must be reduced and more white space must be allowed at the head of the page; in other words, on the individual pages the back margins must be narrowest, the head slightly wider, the front margins still wider and the foot margins widest of all.

Taking for consideration the usual 12mo novel of trim size $5 \times 7\frac{3}{8}$ inches, the area of its page, if equally divided between printed matter and white space, would allow a type page practically $3\frac{1}{3} \times 5\frac{1}{2}$ inches, or nearly $18\frac{1}{2}$ square inches. Examination of a considerable number of 12mo books shows that in most cases considerably more than $18\frac{1}{2}$ square inches is occupied by the printed matter and proportionately less by the margins. When only $18\frac{1}{2}$ square inches, or sometimes less, is allowed the type matter, it is usually for the purpose of increasing the number of pages in the book. Generally the type matter occupies as much as 20 square inches (as in a type page $3\frac{1}{2} \times 5\frac{3}{4}$) and frequently it occupies more space, type pages of 21 to 23 square inches being common and still larger pages not infrequent. Such increase in the area of the printed matter reduces the area of the margins and the farther this process is continued the less pleasing does the page become; although, as has been pointed out, a careful arrangement of the space allowed for margins may save a page from presenting a wholly unpleasing appearance. It is unfortunate that only too frequently the type dimensions of a page are selected without apparent reference to what its trim size is to be; the result is often most unpleasing, but it is largely unnecessary, for it is always possible, when the trim size of a page is known, to so proportion the type page to it as to obtain at least fairly pleasing results.

If, in a 12mo book, the type occupies more than one-half the page area,

type dimensions of, say, $3\frac{1}{2} \times 5\frac{3}{4}$ inches exceed the $18\frac{1}{2}$ square inches that constitute one-half of the page by about 9% and allow the arrangement of pleasing margins; a type page $3\frac{2}{3} \times 5\frac{7}{8}$, which is very common, exceeds half the page area by nearly 17% and a type page $3\frac{5}{6} \times 6$, which is sometimes used, exceeds half the page area by over 24%; the white space remaining for the margins is thus so greatly curtailed that unless it is carefully arranged the result is not pleasing. Even in catalogues, reports, and other publications intended for free distribution, however narrow the margins, they may be so proportioned as to improve the appearance of the page or they may detract from it. In no case should the printed matter be centered on the page of a book, but the principle of placing the narrowest margin at the back and gradually increasing the width of head, front, and foot should be followed. The most pleasing results are obtained if the area of the printed matter does not exceed one-half the area of the entire page by more than ten per cent.

In measuring the width of margins the distance is computed from a full length line of type to the trimmed edge of the page. At the back and at the front the printed matter extends the full type length of page and at the foot it is the full type width; but, at the top of the page there is usually a running head which, in most cases, is considerably shorter than the type measure of the page and this should be taken into consideration in laying out the head margin. Theoretically, the head margin is measured from the first *full length* line at top of page and in so doing the running head would generally not be considered on account of its shorter length; but, practically, the running head must be considered and the longer it is the more consideration it must have, because the object to be attained is to secure a head margin that *appears to the eye* to be slightly greater than the back margin. If the running head consists of but a word or two it hardly needs consideration but if it occupies much space its effect on the eye must be considered and the width of the head margin regulated accordingly. The object is to make the white space above the printed matter *appear* to be slightly greater than that at the back of the page, consequently the actual measurement of the margin above the running head may be regulated by the length of that head, as a short head leaves additional white space at each end which appears to the eye as part of the head margin. Depending largely on the length of the running head, it may be desirable to make the white space over it equal in measurement to the back margin or, in case of a short head line, it may *measure* even less and yet the appearance of sufficient white space may be obtained. The front margin should be enough wider than the head to make the difference clear to the eye and the foot margin should show even a greater excess in width over the front margin.

Bookbinding. Bookbinding is commonly divided into two classes: EXTRA BINDING (handwork) and EDITION BINDING.

EXTRA BINDING. Hand binding today is only resorted to for limited de luxe editions or single copies. The folded sheets (signatures) are hand sewed on bands, the edges trimmed, the book forwarded and then laced to the boards forming the cover, after which the leather or cloth is pasted and drawn over the boards. The lettering or tooling is done after the volume is completely bound.

EDITION BINDING. This article is intended to deal only with the essentials of edition binding and to point out the principal features to be considered when deciding on the style and quality of binding. Edition binding involves, roughly, ten major and from five to twenty-five minor operations, the number of the latter depending entirely on the style of binding desired. Practically all of these operations in the modern plant are accomplished by machines. There are several binding details that should be considered before a printing order is placed, as certain features of a bound book are determined by the manner in which the sheets are printed. They are as follows:

1. *Imposition.* The weight and finish of the paper selected will determine whether the sheets should be imposed to fold and sew as 16 or 32 page units (signatures). Average book paper on basis of 25 x 38—60 lb. or less will permit of gathering and sewing in 32-page signatures instead of the usual 16-page signatures, thus reducing these operations by one-half, provided the book will contain enough pages to make this imposition desirable or necessary. Papers of a trifle heavier weight with a very smooth finish can sometimes be handled in this same economical manner. The binder, however, should be consulted in this connection, if there is any doubt, *before the book goes to press*, as the pages must be imposed (arranged) on the press to produce the desired result. A most important feature from a binding standpoint is that the grain of the paper should always run the way of the fold, in order to give proper results. This applies to inserts as well as end papers and the book proper.

2. *Edges.* When order for presswork is given, the printer should be advised whether the volume is to have plain trimmed, deckled, or rough edges, as the margins will be affected by the manner in which the pages are imposed.

3. *Inserts.* Pages that are printed on different stock from the body of a book (illustrations, maps, etc.) constitute *inserts* and are commonly pasted to the text pages at such points as may be selected. They are most readily and economically pasted in at the outsides or centers of signatures, but may be tipped at other points by means of the additional operation of cutting open the heads of the leaves of the signature where it is desired to paste them.

When, however, there is a large number of inserts in a book, it is more economical, and it produces a stronger binding, to treat them in a different manner—that is, to print them on the first and third pages of a one-fold jacket, or backed up if desired. When this is done, each one-fold may be wrapped around a signature, or slipped into it, and then it is sewed through its back when the signature is sewed and becomes an integral part of it, thus making a neater and stronger book. The objection to this method is that illustrations thus printed cannot often be placed to face the particular text pages to which they refer. If the first illustration on a jacket can be rightly placed, the second one will rarely fall where it is wanted. This feature must be carefully considered when arranging to print inserts. It must also be remembered that in printing on the first and third pages of a jacket, *both sides* of the sheet are printed and the amount of presswork in the case of a maximum form is increased, but the advantages in economical and stronger binding generally more than offset this increase in cost. When this

method is adopted, a complete working dummy (using page proofs) should be made up in order to place the inserts as near as possible to the subject-matter and at the same time act as a guide to the printer for imposing the text and illustration forms. In case there are more illustrations than can be taken care of by the above plan, the surplus may be pasted in the usual way as single tips.

Double page inserts (maps, charts, etc.) or folded maps where extra strength is required are attached to guards (stubs) of heavy stock or muslin and tipped in, or for still added strength the guards may be folded around the signatures and then pasted.

4. *Folding.* The standard imposition of forms in book printing is made up of 16, 32, and 64 pages to the form. In the case of a book printed in 16-page forms we have a total of 32 pages when the sheet is printed both sides. From a 32-page form the sheets when printed represent a total of 64 pages, and again with the 64-page form we have a total of 128 pages from a binding standpoint.

These sheets are so imposed that after passing through the folding machine they are delivered in folded signatures, the pages of the book appearing in continuous and proper sequence. These signatures are delivered by the folding machine in 16-page units or, where thin paper is used, one signature is automatically dropped into another, giving us the 32-page signature. (See Imposition.) There are a number of variations of these standard regulations where very small or unusual size books are involved when special impositions for printing and binding can be arranged to good advantage. In such cases the printer should be consulted in advance.

5. *Reinforcements.* The weakest point in edition binding usually develops at the joints (or hinges) of the cover and the first consideration for strength in this connection is the *end papers* (linings). Antique papers not too rough prove the best for this purpose and the strength and durability of the binding depend largely upon the tearing strength of this paper. *The grain of the paper should always run in the same direction the paper is folded.* If it is desirable to use a coated, high finish, light-weight, or fancy paper, such lining paper should be mounted on an antique finish stock to match the text paper in color.

6. *Turned Ends.* This feature is an inexpensive and efficient form of reinforcement. The end papers are cut about a half inch larger in width to allow for a quarter of an inch stub which is secured by turning over the edge at the fold. These stubs are placed around the first and last signatures and then pasted down. Thus in sewing the threads pass through the end papers as well as the first and last signatures.

7. *Muslin Guards.* A very satisfactory method of strengthening the first and last sections of a book, but somewhat more expensive than the above method, is the use of muslin guards. These are strips of muslin that are pasted around the first and last signatures about a quarter of an inch on each side after the end papers have been attached. Thus the threads in sewing pass through the first and last signatures as well as this muslin which prevents the threads from cutting through the paper—a common weakness in edition binding. The joints are very considerably strengthened.

8. *Cloth Joints.* On large volumes, particularly where lithographed or other fancy end papers are used, the lining papers are frequently made with a cloth joint. In this case the end paper is cut in two and joined by a strip of book cloth that harmonizes. As a rule such linings are also mounted on white stock (antique finish preferred) and weed stitched to the first and last signatures for additional strength and appearance.

The next step following the folding of the printed sheets is the insertion of illustrations, maps, etc. (see Inserts above) in their respective signatures and attaching the end papers to the first and last signatures, which includes, if desired, any of the various methods of reinforcement just described.

9. *Gathering.* The signatures are then gathered into complete books, either by hand or machine, and are ready to be sewed.

10. *Sewing.* The usual method of sewing signatures together in edition binding is known as Smyth sewing. The signatures are stitched through their backs one after the other in continuous succession and completed volumes are cut off as they are delivered at the back of the machine. Two or more needles are used in the operation, depending on the size or height of the volume. If additional strength is required, the book can be sewed on tapes at the same operation, two or three tapes being used, depending on the size of the book. These tapes are fed from the machine in the same manner and at the same time as the thread and lie flat on the back of the book, the thread passing over them on each signature, thus holding them in position. A better method, however, is the use of an attachment that causes the threads to pass through the tapes at each signature instead of over them. Sufficient surplus tape is fed in after each complete book to allow it to extend an inch or two over the sides. These ends are attached to the cover when the book is cased in (pasted into its cover). This form of reinforcement, however, is not considered today as satisfactory as other methods which will be described later.

School books for primary grades, as well as other juveniles subject to hard usage, are sewed on the Singer (harness-style) machine which is equipped with one large needle. In this process the books are fed into the machine as a complete unit after the end pages (linings) have first been attached and reinforced with a strip of twill. The needle then passes through the entire book about one-eighth of an inch from the back. This method insures great strength but prevents free and flexible opening of the book at the back such as is obtained in the regular Smyth sewed volume. It should be remembered that, if this style of sewing is desired, the printer must be advised in advance, as extra margins must be provided to allow for the additional space taken up at the back of the book because of this method of sewing.

11. *Smashing.* As a result of folding the printed sheets of a book, the back or folded side is slightly thicker than the front, and a certain amount of air is left between the leaves in the fold. Some of this air is removed when the folded sheets are bundled under hydraulic pressure, but there is still enough left to cause the book to be spongy when sewed. In addition to this the effect of the sewing is to still further bulk up the back of the book. These conditions are remedied

by placing the books in a press and subjecting them to a heavy pressure, which operation is known as smashing.

12. *Gilt Edges.* The process of gilding the edges of books is expensive for the reason that it is entirely hand work, all attempts to invent machinery for this particular work having failed to date.

After the volume is sewed, trimmed, and smashed, two or three rows of books are locked up in a flat vise-like frame with the edges to be gilded exposed. The surface of these edges, which under the pressure of the vise become a solid block, are usually scraped and sand-papered till it is perfectly smooth, after which it is treated with a sizing preparation of egg albumen and then genuine gold leaf is laid on, covering the entire surface. The final operation which results in the gold leaf adhering to the leaves of the books consists of burnishing the edges with a tool. The end of this tool is fitted with an agate, flint or blood stone and the burnishing requires great strength, and results in permanently welding the gold leaf and the edges of the book. If the books are to have full gilt edges, the frame is opened just enough to permit turning each row of books and exposing another edge. The press is again tightened and the above operations are repeated.

13. *Marbled Edges.* This is a very old and interesting method of finishing book edges; it has been found thus far impossible to improve the methods used in securing this effect.

A long shallow trough is partially filled with water, over which is placed a float or size made of flaxseed gum or Irish moss of a consistency depending on the design desired. The various color effects are secured by sprinkling (free hand) water colors over the float. After each color is applied, different acids are sprinkled over all which causes the colors to spread or contract according to the effect desired.

The comb effect is secured by the use of a heavy size so that after each color is applied a wire comb can be drawn through the colors which will hold the form desired by the marbler. When the design is completed, it is ready to be transferred to the edges of the book. This is accomplished by locking a number of trimmed books in a hand vise so that the edges are exposed. The marbler then takes this block of books and carefully dips it into the trough, whereupon the design instantly adheres to the edges in somewhat the manner of the decalcomania. Each edge is treated in the same manner and only one transfer can be secured from each design.

14. *Sprinkled Edges.* This is an economical process of finishing the edges but one that is not used except occasionally on books of reference and blank books. This process consists of arranging books in rows after they are trimmed and sprinkling the edges with aniline colors by rubbing a brush over a screen in front of the books. This is not a difficult operation and a faint tint effect can be secured or a strong color effect by merely increasing the amount of color carried in the brush.

15. *Colored or Tinted Edges* are secured by applying the colors (which must be carefully mixed so that they will not be absorbed by the paper and run in on the edges) by painting the edges with a sponge, or brush, a large number of books being stacked under pressure and completed at the same time.

16. *Rounding and Backing.* This is an operation that rounds the back of the book after gluing up, by an ironing process which forms a joint or edge on each side of the backbone over which the cover eventually fits, forming the grooved joint at the hinge of the cover.

17. *Forwarding.* This process follows the rounding and backing and commonly consists of an application of glue to the backbone (or shelf back) to which is attached the crash or super (an open-mesh fabric), which extends within a quarter of an inch of the full length of the book and one to two inches over on the sides and pastes down to the inside of the cover together with the lining papers, thus forming the hinge and the chief medium for holding the book in its cover. On large volumes a second piece of crash is sometimes used. After the crash is attached another coat of glue is applied and the back lining paper (kraft or tag manila) is cut to the exact size of the shelf back and attached with glue.

18. *Headbands.* At this point head and foot bands may be added, if they are desired. These are used purely for decorative purposes, particularly on books of large bulk. These bands are made of small strips of cloth and also come ready made in mercerized silk combinations. They merely paste at the top and bottom of the backbone before the cover is attached, but do not strengthen the binding in any way.

19. *Covers.* Book covers are technically known as cases. Full leather or cloth cases are made of two pieces of binders boards (a special grade of cardboard) and a strip of manila or bogus which is placed between the two boards and forms the backbone. These are covered on outside by cloth or leather, cut large enough to allow a turn-in over the boards of about a half inch, thus forming the cover. Where paper is substituted for cloth the style is commonly known as "bound in boards."

20. *Cloth Backs and Paper Sides.* Very attractive combinations are possible, particularly on small volumes, by using cloth for the backbone and paper for sides of the cover, both being selected with the idea of either harmonizing or contrasting. The cloth is extended over on the paper sides so as to be in proportion to the size of the book.

21. *Half Bound.* This term usually indicates that the covers are made with leather backs and corners, with cloth or paper covering the remainder of the case. The total leather appearing on the side of the volume covers approximately one-half of the surface. Any material may be substituted for leather and used in this manner in order to secure the half bound effect.

22. *Three-quarter Bound.* This represents the same style as above except that the leather or other material used for the backs and corners covers approximately three-quarters of the surface, and is therefore more expensive where high grade leather is used.

23. *Stamping.* This term covers the operations of lettering or finishing the cases and may be divided into three styles, as follows: leaf, blank (or blind), and ink stamping.

In leaf stamping the surface of the cases where the lettering is to appear is first treated with a sizing preparation applied by a sponge and allowed to dry.

Genuine gold leaf, composition ink leaf, and imitation gold leaf are manufactured in very thin sheets and cut up in the bindery to a size somewhat larger than the space to be occupied by the lettering or design. These pieces are laid on the cases which are then fed into a stamping press. The lettering or design for such stamping is usually cut in brass and after being attached to the press is subjected to a moderate heat. The dies are then impressed on the cover and the effect of the heat on the size under pressure results in the leaf becoming firmly attached where the dies come in contact with the case. Surplus leaf is removed by a brush. Stamping imitation gold or composition leaf on leathers has not been found practical as the animal oils in the leather will discolor the stamping. Binders' electrotypes which are cast from type matter can be used in leaf stamping and are sometimes more economical for very small editions, but they are soft and are accordingly affected by the necessary heat if subjected to many impressions.

24. *Blank or Blind Stamping* is secured by the use of hot dies in the same manner as above, except that the use of leaf and the sizing of the covers is omitted. This result is particularly effective where the cloth is finished with a pattern, such as silk, T, or other rough finish, as the dies stamp out the pattern, leaving a smooth polished surface of a deeper shade than the balance of the cover.

25. *Ink Stamping*. In this process the covers are fed into a special press similar to the job printing press. Very effective combinations are possible with the use of different colors of ink. To secure the best results in ink stamping where the cloth or cover materials are finished with a pattern, the complete lettering or design is first blanked out with a hot impression as in blind stamping, leaving a smooth surface where the ink is to be applied. The same dies can be used in ink stamping as those used for leaf stamping. Attention should be paid to the colors of cloths and inks selected so that they will show up clearly when stamped.

26. *Labels*. Formerly the use of leather labels was common on law books and set work. A very thin grade of highly finished leather was used. These labels were stamped in groups by first mounting the leather on cardboard after which they were stamped as above, cut apart and pasted in position on the backbone of the volume. Today the ink label has largely taken the place of the leather label. This effect is secured by blanking and stamping a solid ink panel, giving the label effect over which is stamped the lettering in gold. This has been perfected to such a degree that it is difficult to detect any difference between the finished ink label and the leather style. Furthermore, this process when properly applied is superior to leather in that it will wear as long as the cover and does not discolor or peel off.

27. *Paper Labels*. The use of printed paper labels is an economical method of finishing a book and attractive results are secured with a tasteful combination, especially where the book is bound in full paper.

28. *Inlays*. Book covers can be further embellished by the use of inlays. On edition work these are as a rule colored designs printed on paper stock. By duplicating the plates, a large number can be printed on one sheet, greatly reducing the cost and securing a color scheme and detail impossible in either leaf or ink stamping. These inlays are trimmed down and pasted on the cover. Usually

the space to be occupied by these inlays is first blanked out (blind stamping) with a solid brass die and the illustration is then “inlayed” in this space.

29. *Casing In.* The final operation in edition binding places the forwarded book in its case (or cover) and is technically known as *casing in*. In the modern bindery this is a machine operation. Paste is applied to the outside pages of front and back linings, the cover is then drawn over, and the book is placed between boards under pressure for several hours to season and thoroughly dry.

The following list represents the standard specifications required by the binder for estimating the cost of binding:

BINDING SPECIFICATIONS

Title.....	Headbands.....
Quantity.....	Cloth.....
No. Pages.....	Leather.....
Plates:	Boards.....
Single Tips.....	Stamping.....
To Jacket.....	.....
Tissues.....	.....
Maps.....	Wraps.....
Whipstitch }	Boxes.....
Reinforce }	Deliver to.....
Tapes.....	When Required.....
Linings.....	Charge to.....
Trimmed Size.....	Special Instructions.....
Edges.....	.....
Round and Back.....	.....

A standard binding order form will be found on page 396.

Imitation leather, such as “Fabrikoid” or “Keratul,” is a material that has been developed expressly to meet certain requirements in book binding. It has a cloth foundation armored with a tough surface of flexible composition which resists abrasion, rough handling and hard knocks. Covers made of this material seldom become scuffed or shabby, torn or mutilated. It is waterproof, has no pores in which dust or dirt can lodge and is non-fading. It resists mildew, mould and the attacks of insects and vermin. It is washable and will last and keep its appearance indefinitely. It is made in many weights and colors and is stamped with graining plates to imitate various widely used styles of leather. Its uniformity permits quantity production of perfect covers by standard methods and machinery.

Imitation leather covers can be embossed with appropriate designs and finished in colors and metals. Covers of De Luxe type are now in use on important editions of fiction, business and general literature and on individual books of all kinds.

30. *Superfinish.* The cover of this book is an example of Superfinish binding, made by embossing and hand coloring a base material, DuPont Fabrikoid.

The adaptability of Fabrikoid to permanent embossing of any depth or character gives scope for the reproduction of almost any design from a simple title panel with plain border to the most intricate and elaborate hand-tooled covers of monastic fame. In fact, the easy duplication of these authentic masterpieces is one of the most interesting possibilities of the Superfinish process.

Colored enamels, gold, silver and bronzes, skillfully laid on and interblended, give richness and emphasis to the design, reveal the beauties of the embossing and add an effect and feeling of refinement to the entire cover. Every cover is decorated individually by hand and by skilled operatives.

All the coloring materials used are homogeneous in composition with the Fabrikoid to which they are applied and become an integral part of this foundation material, making finished covers that are thoroughly waterproof and washable; that will not stain or discolor; that resist mildew and mold, insects and vermin, and that are scuff-proof and durable to the highest degree. They can be made very elaborate, or simple and economical, and are adaptable to any style and kind of book, from the most expensive individual volumes or sets to popular novels or subscription sets.

Where editions are sold largely by mail, the use of colored illustrations with good descriptive copy has always proved adequate to develop the added selling power of Superfinish Covers. Many publishers are bringing out important editions in these covers and all their experience up to this time has been most profitable and encouraging.

TYPE: ITS FACES, SIZES AND PARTS

Until about 1878 each size of book type was known by some individual name, and the sizes varied from one another by irregular amounts. Moreover, sizes cast by different foundries under the same names varied slightly so that type cast by different foundries could not be used together. These conditions made justification extremely difficult; to remedy it, a basis of measurement based on a common unit was required. This was finally secured by adopting a *point* (practically one seventy-second of an inch) as a unit of measure so that every size of type would henceforth be a multiple of the point. In this way, variations between types of different sizes were always in points, and by making leads and slugs also in points and multiples thereof the justification of types of all sizes became easy. Sizes of types thenceforth were designated by the number of points measured by their body instead of by their former names. The changes which were made in their sizes were slight but produced uniformity and established a regular gradation of sizes differing from one another by a single point. The designation of present sizes and the old names of their former nearest equivalents are as follows:

3	Pt.	—nearly equivalent to Excelsior		
3½	"	}	"	"
4	"		"	" Brilliant
4½	"		"	" Diamond
5	"	"	"	" Pearl
5½	"	"	"	" Agate (Ruby in England)
6	"	"	"	" Nonpareil
6½	"	"	"	" Minionette (Emerald in England)
7	"	"	"	" Minion
8	"	"	"	" Brevier
9	"	"	"	" Bourgeois
10	"	"	"	" Long Primer
11	"	"	"	" Small Pica
12	"	"	"	" Pica
14	"	"	"	" English
16	"	"	"	" Columbian
18	"	"	"	" Great Primer
20	"	"	"	" Paragon
22	"	"	"	" Two-line Small Pica
24	"	"	"	" Two-line Pica
28	"	"	"	" Two-line English
32	"	"	"	" Two-line Columbian
36	"	"	"	" Two-line Great Primer
44	"	"	"	" Meridian (Four-line Small Pica)
48	"	"	"	" Canon

The accompanying illustration of an individual type shows its various parts with their names:

The *Body* of a type is the solid mass of metal or wood of which it is composed, not including the raised portion (face) which forms the printing surface. The term "Body" is also used in another sense in which it means the *size* of a type in *points*.

The *Face* is the printing surface of the letter, figure or character which stands in relief on the end of a type and which, when inked, transfers its shape and outline to the paper; its outline does not occupy the entire end of the type but has below, and sometimes above, it a narrow strip of blank space (Shoulder).

The *Shoulder* is the space on the upper end of the body of a type above or below the outline of the face.

The *Neck* or *Beard* is the sloping side of the raised outline of the letter from the Face to the Body.

The *Serifs* (sometimes called *Ceriphs*) are the small projections at the top and bottom of letters.

The *Nick* is a small groove cast on the body of a type as a distinguishing mark for a given font, variety being obtained for different fonts by using different numbers of nicks with varying space between them.

The *Pin Mark* is a small indentation on the body of a type produced by the instrument that dislodges it from the mold.

The *Groove* is a channel across the lower end of the body of a type.

The *Feet* of a type constitute the base on which it stands and are separated by the Groove.

The *Counter* is the depressed or hollowed part within the raised outline of the letter.

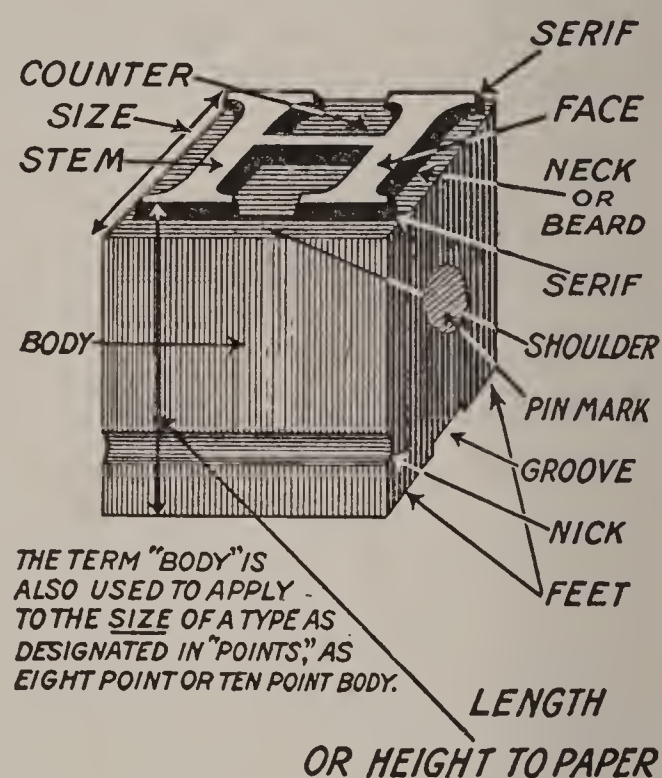
The *Stem* is the up-and-down stroke of a letter.

The *Height-to-Paper* of a type is the distance from its face, or printing surface, to the base on which it stands and is .918 inch.

All type faces may be grouped in five general classes:—Roman, *Italic*, *Script*, **Gothic** and **Text**.

ROMAN is the type in common use in books, magazines, newspapers, and all classes of ordinary reading matter; there are two styles of this face, essentially the same in form but differing slightly in proportion, shape and shading.

The older form was cut in 1471 by Jenson at Venice, and is called *old style* (in England *old face*). It is characterized by strength and boldness of feature, with strokes of comparatively uniform thickness and absence of weak hair lines; the long letters, like the y, end with a thickened stroke and the serifs are sloping or oblique; the contour is extremely clear and legible. When first cut, there were no J, U and W. The *old style* face was used until about 1800 when it was largely superseded by a new face called *modern* which was designed in 1783 by Bodoni. This face was characterized by heavier shading, lighter hair lines, thin and straight serifs, and long letters like the y, ending in a curve and a dot. It is sometimes spoken of as *modern roman* or even simply as *roman*. For about a hundred years it largely replaced *old style* and is still commonly used in newspapers, magazines, and periodicals as well as in



many books; but, gradually, the *old style* has returned to favor and is again largely used in book work while many new and beautiful faces are based upon it. *Antique* faces are heavy representations of *old style* and *bold faces* are heavy representations of *modern*.

Italic is a slanting letter mainly used for emphasizing words and sentences. It was introduced by Aldus Manutius and named in honor of Italy. In shape, it is said to have followed the handwriting of Petrarch.

Script types are also imitations of handwritings; their use is limited, being employed chiefly in announcements, invitations, display lines of checks and similar matter.

Gothic is a perfectly plain face with lines of uniform thickness and without serifs; it is sometimes called *block-letter*. Its appearance, however, can be wholly changed by the addition of serifs and each style of serif that is added to it seems to give it a new form.

Text letters are the oldest style of type and were imitations of the hand lettering which prevailed before movable types were invented; their effect is black and ecclesiastical; they were often called *black-letter*.

WORDS AND EMS TO SQUARE INCH

APPROXIMATE NUMBER OF WORDS OF AVERAGE LENGTH FOR TYPE OF
AVERAGE WIDTH

<i>Size</i>	<i>Old Name</i>	<i>Leaded</i>	<i>Solid</i>	<i>Number of Ems</i>
4½ point	Diamond	74	98	256
5 “	Pearl	46	66	208
5½ “	Agate	40	60	172
6 “	Nonpareil	32	44	144
7 “	Minion	26	34	106
8 “	Brevier	22	30	81
9 “	Bourgeois	19	24	64
10 “	Long Primer	16	20	52
11 “	Small Pica	14	17	43
12 “	Pica	11	14	36
14 “	English	9	11	26
18 “	Great Primer	7	8	16
22 “	Double Small Pica	4	5	11

PARAGRAPH HEADS

Antique cut-in head. CAP centered head. CAP AND SMALL CAP side head.

There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is **Printing** *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day. But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style.

RESULTS OF EXPERIENCE

A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit. The plant founded in 1867 by Joseph J. Little has, during its more than half a century of activity, engaged in printing of every style and character that has been in vogue or in demand during that period. It has achieved a position second to none. It has trained men who have gone out into the trade and developed successful business of their own.

THE MODERN PRINTER

The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final, and its name is apt to be used to include the whole. An entire series of processes is included in the printing art and a *printer* is one who performs any or all of them. In the early days of the art he cast his own type and then composed and printed it; he was type-founder, compositor, proofreader, pressman and binder. He was also *publisher* as well—in fact, to become a publisher, one first had to be a printer. It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine-made paper to develop the printing industry to its present great proportions and to make it a calling distinct from publishing. The publishers of newspapers and of some of the larger periodicals usually do their own printing, but a vast majority of book and magazine publishers depend upon highly developed complete plants for prompt production of their work. These plants, known as *printing* houses, sometimes combine all the functions of the early printer and add electrotyping to them.

RUN-IN PARAGRAPH HEADS

Run-in paragraph heads in Antique, Italics, CAPS AND SMALL CAPS

Printing—There are times when some word of limited meaning seems suited to include the whole subject to which it refers and so, while it still retains its original significance, it is also used in a larger, broader sense. Such a word is *printing*, which strictly means the art of multiplying impressions upon paper or other suitable material or *presswork* as we understand it to-day. But, taking the word in its more usual and broad meaning, the real printer is one who has facilities for turning out complete work, no matter how simple or how complex it may be—his organization includes separate and distinct departments for laying out and editing copy; for composition—linotype, monotype and hand; proofreaders competent to handle complex composition and abstruse subjects and capable of detecting errors of fact as well as defects in style and language; electrotyping; presswork; pamphlet, cloth and fine binding, and these must be co-ordinated in THE PLANT COMPLETE. Anything less than this falls short in service, efficiency and economy *for the customer*,

Results of Experience—A plant devoted to a single department of printing may, under competent management, be put into working order in a comparatively brief time, though nothing can take the place of the experience that comes with years; but The Plant Complete is the product of combined departments and the result of long experience—a growth which reaches its full development only when its various departments are welded together in a close organization under executive control which handles the whole as a single unit. The plant founded in 1867 by Joseph J. Little has, during its more than half a century of activity, engaged in printing of every style and character that has been in vogue or in demand during that period. It has achieved a position second to none. It has trained men who have gone out into the trade and developed successful business of their own. It has set a pace that others have striven to equal. More important, perhaps, it has assimilated its long experience, improved its organization and developed a manufacturing unit of high efficiency. It has probably turned out more varied work and

THE MODERN PRINTER—The world is chiefly interested in results and much less in the methods by which they are obtained; the last of a series of processes often seems the most important, because the final, and its name is apt to be used to include the whole. An entire series of processes is included in the printing art and a *printer* is one who performs any or all of them. In the early days of the art he cast his own type and then composed and printed it; he was type-founder, compositor, proofreader, pressman and binder. He was also *publisher* as well—in fact, to become a publisher, one first had to be a printer. It required several centuries of time, but principally the inventions of the last century—improved type-founding, power presses, type-casting-and-composing machines and machine made paper to develop the printing industry to its present great proportions and to make it a calling distinct from publishing. The publishers of newspapers and of some of the larger periodicals usually do their own printing, but a vast majority of book and magazine publishers depend upon highly developed complete plants for prompt production of their work. These plants, known as *printing houses*, sometimes

PROOFREADERS' MARKS

^	Make correction indicated in margin.	⌈	Raise to proper position.
<i>Stet</i>	Retain crossed-out word or letter; let it stand.	⌋	Lower to proper position.
....	Retain words under which dots appear; write "Stet" in margin.	////	Hair space letters.
<i>Stet</i>		<i>w.f.</i>	Wrong font; change to proper font.
x	Appears battered; examine.	<i>Qu?</i>	Is this right?
≡	Straighten lines.	<i>l.c.</i>	Put in lower case (small letters).
✓✓	Unevenly spaced; correct spacing.	<i>s.c.</i>	Put in small capitals.
//	Line up; i.e., make lines even with other matter.	<i>Caps</i>	Put in capitals.
<i>run in</i>	Make no break in the reading; no ¶	<i>Cx.s.c.</i>	Put in caps and small caps.
<i>no ¶</i>	No paragraph; sometimes written "run in."	<i>rom.</i>	Change to Roman.
<i>out see copy</i>	Here is an omission; see copy.	<i>ital.</i>	Change to Italic.
¶	Make a paragraph here.	≡	Under letter or word means caps.
<i>tr</i>	Transpose words or letters as indicated.	=	Under letter or word, small caps.
<i>I</i>	Take out matter indicated; dele.	—	Under letter or word means Italic.
<i>I</i>	Take out character indicated and close up.	~	Under letter or word, bold face.
Ø	Line drawn through a cap means lower case.	◌/	Insert comma.
9	Upside down; reverse.	◌;/	Insert semicolon.
∩	Close up; no space.	◌:/	Insert colon.
#	Insert a space here.	◌⊙	Insert period.
⊥	Push down this space.	◌/?/	Insert interrogation mark.
□	Indent line one em.	◌(!)	Insert exclamation mark.
[	Move this to the left.	◌/=/	Insert hyphen.
]	Move this to the right.	◌✓	Insert apostrophe.
		◌✓✓	Insert quotation marks.
		◌✓	Insert superior letter or figure.
		◌/	Insert inferior letter or figure.
		◌[/]	Insert brackets.
		◌(/)	Insert parenthesis.
		◌ ¹ / _m	One-em dash.
		◌ ² / _m	Two-em parallel dash.

HOW TO CORRECT PROOF

s. c. It does not appear that the earliest printers had any method of e/
✓ ✓ ✓ correcting errors before the form was on the press. The learned The

learned correctors of the first two centuries of printing were not
;/ proofreaders in our sense; they were rather what we should term 2 2
not/ office editors. Their labors were chiefly to see that the proof corre /=/
sponded to the copy, but that the printed page was correct in its

Cap /o/ latinity ~~that the words were there~~, and that the sense was right. stet

2 They cared but little about orthography, bad letters or purely printers' errors, and when the text seemed to them wrong they consulted fresh
su ,/ tr
authorities or altered it on their own responsibility. Good proofs in ,/

not # the modern sense, were impossible until professional readers were x
m employed men who [had] first a printer's education, and then spent tr

i/ many years in the correction of proof. The orthography of English,
which for the past century has undergone little change, was very

W. f. = fluctuating until after the publication of Johnson's Dictionary, and
capitals, which have been used with considerable regularity for the

Spell past (80) years, were previously used on the [miss or hit] plan. The 2 ld
tr

2 approach to regularity, so far as we have may be attributed to the it/
growth of a class of professional proof readers, and it is to them that
we owe the correctness of modern printing. More errors have been H r/

found in the Bible than in any other one work. For many generations
it was frequently the case that Bibles were brought out stealthily, ← lead

from fear of governmental interference. They were frequently printed out, see copy

[[from imperfect texts, and were often modified to meet the views of
h/ those who published them. The story is related that a certain woman □

2 in Germany, who was the wife of a printer, and had become disgusted c. c. / who

2 / f / with the continual assertions of the [superiority] of man over woman rom.
which she had heard, hurried into the composing room while her

husband was at supper and altered a sentence in the Bible, which he w. f. v

“ ” was printing, so that it read Narr instead of Herr, thus making the “ ”
verse read “And he shall be thy fool” instead of “And he shall be thy a

Cap “ ” lord.” The word not was omitted by Barker, the king's printer in K
England in 1632, in printing the seventh commandment. He was fined ○

④? £3,000 on this account.

PAPER TESTS

Grain. In order that the pages of a book may be smooth when folded and be free from wrinkles when illustrations are tipped in, it is necessary that the *grain* of the paper should run up and down the page—that is, in the direction of the backbone. If it does not do this, but runs horizontally across the page, the sheet is likely to wrinkle in folding and it is sure to cockle when moisture is applied on tipping in inserts. Paper should always be ordered with this in mind. In eight-page and thirty-two-page forms the grain must run the short way of the sheet and in sixteen- and sixty-four-page forms it must run the long way of the sheet.

The direction in which the grain runs may be tested in several ways:

Fold the sheet in both directions. There is more resistance against the grain than with it. The fold against the grain will be rougher on the fold than on the fold with it.

Tear the sheet carefully in both directions. There is greater resistance against the grain than with it, and the tear is more irregular.

Moisten a small strip cut from a sheet and it will curl with the grain.

Cut two pieces, four or five inches long and one inch wide from a sheet, one from its long side and the other from the short side. Mark one for identification. Smooth them out between the fingers. Lay one above the other, holding them at one end between thumb and forefinger. Hold them out horizontally and notice if they lie close together or if the lower one sags perceptibly. Then reverse them and notice the result. In one case they lie almost close together because the grain of the under one runs the *long* way of strip and tends to support the upper one. In the other case the lower one sags considerably because the grain runs across the short way of the strip and the strip sags, while the upper strip, having the grain running its long way, stands out almost horizontally. This is an interesting and conclusive test not generally used.

Breaking. When it is necessary to learn the breaking strength of a sheet or to compare the relative breaking strength of sheets, several sheets should be tested on one of the machines made for the purpose.

Tearing. The tearing strength of a sheet can be learned approximately by tearing its edges carefully in a number of places and noting the resistance offered and the character of the tear. More complete tests can be made on machines made for the purpose.

Bulk. Tests for bulking quality of paper are made by a micrometer—a small hand instrument graduated to show thousandths of an inch. By it the thickness of any sheet in thousandths of an inch can be instantly obtained and the number of pages to an inch may be readily computed. The thickness should be tested at two or three points, as some sheets show considerable variation. A Table of Bulks, based on taking two sheets at a time, is given on page 385. It is very common practice to resort to blank paper dummies to show bulk. This may be necessary at times, but if paper of the required thickness cannot be obtained, very accurate results may be secured by the careful use of the micrometer.

Ground Wood. Sometimes the ordinary grades of book paper are cheapened by the use of ground wood in their manufacture. Papers so made are inferior in quality, and do not hold their color as well as *free* sheets—those in which there is no ground wood. The test for the presence of ground wood is to apply a drop of phloroglucin (obtainable at almost any pharmacy) to the sheet. If ground wood is present the spot turns red.

Starch Coated. The cheaper grades of coated papers are sometimes starch coated instead of casein coated. When starch is used the coating is apt to pick off in spots on the press to the great detriment of the job. To test for the presence of starch, apply iodine to the sheet, moisten the finger and draw it over the spot, which will turn black if there is starch in the coating.

FIGURING THICKNESS AND BULK

In order to find the thickness of a sheet of paper, use a micrometer graduated to thousandths of an inch; take two thicknesses of paper and make the test on two or more different parts of the sheets, as paper is seldom uniformly thick. Do not squeeze the paper too hard, but hold it firmly and compare two or three readings taken as far apart as possible on the sample sheets. In using *two* sheets for your reading, you have the equivalent of four *pages* and consequently, the thickness of *one page* is equivalent to one-fourth of the micrometer reading; if two *leaves* bulk two points, one *page* is equal to one-half point and as there are 1000 points to the inch there would be 2000 pages to the inch.

If 2 sheets bulk 2 points, there are 2000 pages to one inch											
"	2	"	"	2½	"	"	"	1600	"	"	"
"	2	"	"	3	"	"	"	1334	"	"	"
"	2	"	"	3½	"	"	"	1142	"	"	"
"	2	"	"	4	"	"	"	1000	"	"	"
"	2	"	"	4½	"	"	"	888	"	"	"
"	2	"	"	5	"	"	"	800	"	"	"
"	2	"	"	5½	"	"	"	728	"	"	"
"	2	"	"	6	"	"	"	666	"	"	"
"	2	"	"	6½	"	"	"	616	"	"	"
"	2	"	"	7	"	"	"	572	"	"	"
"	2	"	"	7½	"	"	"	534	"	"	"
"	2	"	"	8	"	"	"	500	"	"	"
"	2	"	"	8½	"	"	"	470	"	"	"
"	2	"	"	9	"	"	"	444	"	"	"
"	2	"	"	9½	"	"	"	420	"	"	"
"	2	"	"	10	"	"	"	400	"	"	"
"	2	"	"	10½	"	"	"	382	"	"	"
"	2	"	"	11	"	"	"	364	"	"	"
"	2	"	"	11½	"	"	"	348	"	"	"
"	2	"	"	12	"	"	"	334	"	"	"
"	2	"	"	12½	"	"	"	320	"	"	"
"	2	"	"	13	"	"	"	308	"	"	"
"	2	"	"	13½	"	"	"	296	"	"	"
"	2	"	"	14	"	"	"	286	"	"	"
"	2	"	"	14½	"	"	"	276	"	"	"
"	2	"	"	15	"	"	"	266	"	"	"
"	2	"	"	15½	"	"	"	258	"	"	"
"	2	"	"	16	"	"	"	250	"	"	"
"	2	"	"	16½	"	"	"	242	"	"	"
"	2	"	"	17	"	"	"	236	"	"	"
"	2	"	"	17½	"	"	"	228	"	"	"
"	2	"	"	18	"	"	"	222	"	"	"
"	2	"	"	18½	"	"	"	216	"	"	"
"	2	"	"	19	"	"	"	210	"	"	"
"	2	"	"	19½	"	"	"	206	"	"	"
"	2	"	"	20	"	"	"	200	"	"	"

PAPER REQUIRED TO PRINT ANY NUMBER OF COPIES OF ANY NUMBER OF FORMS

The quantity of paper required to print any job is found by multiplying the number of forms it contains by the number of thousands to be printed. It makes no difference how many pages the form contains so long as it exactly fills one side of the sheet. If, however, the pages are so small that a sheet can be cut in half and a form printed on each piece, but one-half the quantity of paper would be required; likewise, if a sheet could be cut into three or four equal pieces and a form printed on each piece but one-third or one-fourth of the quantity of paper would be needed. The cardinal principle, however, is the perfectly simple one that *forms multiplied by thousands* give the number of reams required. This method of computing stock for a book is the most simple and accurate and should always be employed. It is the simple proposition of one ream per thousand—per form.

The reason that stock required for a book is one ream, per form, per thousand is that when a sheet is printed on one side, with a form of consecutively numbered pages (say one to sixteen) and is then backed up by printing the same pages properly arranged on the other side, the sheet will contain two impressions of each page and, when it is cut in two and each half folded into a signature, it will produce two complete signatures of sixteen pages, or one thousand copies of 16 pages to a ream of five hundred sheets.

After having found the number of reams required, it must be remembered that in printing there is inevitably spoilage on the press, both in making ready the forms and during the run, and also spoilage in binding; consequently, an allowance for this waste must be made, to the extent of not less than *one quire per ream* (or fraction of ream) which allows the press room three per cent and the bindery two per cent.

For those who find it more convenient to refer to a table in which quantities required for printing are given, the following table shows in the most convenient form how much paper is needed to print *any number of copies of any number of forms*: it is used in this manner:

1. Find out how many *forms* are to be printed; suppose it to be *six*.
2. Look down the first column under the word "Forms" till *six* is reached.
3. You know how many copies you wish to print; if it is fifteen hundred, follow out the line opposite *six* and in the column under "1500" will be found the number of reams and quires needed to print fifteen hundred copies of six forms, including necessary waste for press room and bindery.
4. If you have a big job of over one hundred forms, say 140, get the quantities for one hundred and for forty, as above described, and add them together.
5. If you want to print some quantity different from any given in the seven columns of the table, add together, or multiply, those given in the table which will produce the desired result. For instance, for twelve hundred and fifty copies, add together the quantities given for 250 and 1000; for two thousand, take 1000 twice; for twenty-five thousand take 5000 five times. Always *take the largest quantities* given in the table which will figure out your amount evenly; for 1250 take 1000 plus 250; do not take 250 five times, nor 500 twice plus 250 once.

By following this rapid and simple method, the quantity of paper required to print *any number of copies of any number of forms* can be ascertained.

BASED UPON 500 SHEETS TO REAM

Forms	250 Copies R. Q.	500 Copies R. Q.	750 Copies R. Q.	1000 Copies R. Q.	1500 Copies R. Q.	2500 Copies R. Q.	5000 Copies R. Q.	Forms
1	.6	.11	.16	1.2	1.12	2.13	5.5	1
2	.12	1.2	1.12	2.3	3.4	5.6	10.10	2
3	.18	1.13	2.8	3.4	4.16	7.19	15.15	3
4	1.4	2.4	3.4	4.5	6.8	10.12	21.	4
5	1.10	2.15	4.	5.5	8.	13.5	26.5	5
6	1.16	3.6	4.16	6.6	9.12	15.18	31.10	6
7	2.2	3.17	5.12	7.7	11.4	18.11	36.15	7
8	2.8	4.8	6.8	8.8	12.16	21.4	42.	8
9	2.14	4.19	7.4	9.9	14.8	23.17	47.5	9
10	3.	5.10	8.	10.10	16.	26.10	52.10	10
11	3.6	6.1	8.16	11.11	17.12	29.3	57.15	11
12	3.12	6.12	9.12	12.12	19.4	31.16	63.	12
13	3.18	7.3	10.8	13.13	20.16	34.9	68.5	13
14	4.4	7.14	11.4	14.14	22.8	37.2	73.10	14
15	4.10	8.5	12.	15.15	24.	39.15	78.15	15
16	4.16	8.16	12.16	16.16	25.12	42.8	84.	16
17	5.2	9.7	13.12	17.17	27.4	45.1	89.5	17
18	5.8	9.18	14.8	18.18	28.16	47.14	94.10	18
19	5.14	10.9	15.4	19.19	30.8	50.7	99.15	19
20	6.	11.	16.	21.	32.	53.	105.	20
21	6.6	11.11	16.16	22.1	33.12	55.13	110.5	21
22	6.12	12.2	17.12	23.2	35.4	58.6	115.10	22
23	6.18	12.13	18.8	24.3	36.16	60.19	120.15	23
24	7.4	13.4	19.4	25.4	38.8	63.12	126.	24
25	7.10	13.15	20.	26.5	40.	66.5	131.5	25
26	7.16	14.6	20.16	27.6	41.12	68.18	136.10	26
27	8.2	14.17	21.12	28.7	43.4	71.11	141.15	27
28	8.8	15.8	22.8	29.8	44.16	74.4	147.	28
29	8.14	15.19	23.4	30.9	46.8	76.17	152.5	29
30	9.	16.10	24.	31.10	48.	79.10	157.10	30
31	9.6	17.1	24.16	32.11	49.12	82.3	162.15	31
32	9.12	17.12	25.12	33.12	51.4	84.16	168.	32
33	9.18	18.3	26.8	34.13	52.16	87.9	173.5	33
34	10.4	18.14	27.4	35.14	54.8	90.2	178.10	34
35	10.10	19.5	28.	36.15	56.	92.15	183.15	35
36	10.16	19.16	28.16	37.16	57.12	95.8	189.	36
37	11.2	20.7	29.12	38.17	59.4	98.1	194.5	37
38	11.8	20.18	30.8	39.18	60.16	100.14	199.10	38
39	14.14	21.9	31.4	40.19	62.8	103.7	204.15	39
40	12.	22.	32.	42.	64.	106.	210.	40
41	12.6	22.11	32.16	43.1	65.12	108.13	215.15	41
42	12.12	23.2	33.12	44.2	67.4	111.6	220.10	42
43	12.18	23.13	34.8	45.3	68.16	113.9	225.15	43
44	13.4	24.4	35.4	46.4	70.8	116.12	231.	44
45	13.10	24.15	36.	47.5	72.	119.5	236.5	45
46	13.16	25.6	36.16	48.6	73.12	121.18	241.10	46
47	14.2	25.17	37.12	49.7	75.4	124.11	246.15	47
48	14.8	26.8	38.8	50.8	76.16	127.4	252.	48
49	14.14	26.19	39.4	51.9	78.8	129.17	257.15	49
50	15.	27.10	40.	52.10	80.	132.10	262.10	50

BASED UPON 500 SHEETS TO REAM

Forms	250 Copies R. Q.	500 Copies R. Q.	750 Copies R. Q.	1000 Copies R. Q.	1500 Copies R. Q.	2500 Copies R. Q.	5000 Copies R. Q.	Forms
51	15.6	28.1	40.16	53.11	81.12	135.3	267.15	51
52	15.12	28.12	41.12	54.12	83.4	137.16	273.	52
53	15.18	29.3	42.8	55.13	84.16	140.9	278.5	53
54	16.4	29.14	43.4	56.14	86.8	143.2	283.10	54
55	16.10	30.5	44.	57.15	88.	145.15	288.15	55
56	16.16	30.16	44.16	58.16	89.12	148.8	294.	56
57	17.2	31.7	45.12	59.17	91.4	151.1	299.5	57
58	17.8	31.18	46.8	60.18	92.16	153.14	304.10	58
59	17.14	32.9	47.4	61.19	94.8	156.7	309.15	59
60	18.	33.	48.	63.	96.	159.	315.	60
61	18.6	33.11	48.16	64.1	97.12	161.13	320.5	61
62	18.12	34.2	49.12	65.2	99.4	164.6	325.10	62
63	18.18	34.13	50.8	66.3	100.16	166.19	330.15	63
64	19.4	35.4	51.4	67.4	102.8	169.12	336.	64
65	19.10	35.15	52.	68.5	104.	172.5	341.5	65
66	19.16	36.6	52.16	69.6	105.12	174.18	346.10	66
67	20.2	36.17	53.12	70.7	107.4	177.11	351.15	67
68	20.8	37.8	54.8	71.8	108.16	180.4	357.	68
69	20.14	37.19	55.4	72.9	110.8	182.17	362.5	69
70	21.	38.10	56.	73.10	112.	185.10	367.10	70
71	21.6	39.1	56.16	74.11	113.12	188.3	372.15	71
72	21.12	39.12	57.12	75.12	115.4	190.16	378.	72
73	21.18	40.3	58.8	76.13	116.16	193.9	383.5	73
74	22.4	40.14	59.4	77.14	118.8	196.2	388.10	74
75	22.10	41.5	60.	78.15	120.	198.15	393.15	75
76	22.16	41.16	60.16	79.16	121.12	201.8	399.	76
77	23.2	42.7	61.12	80.17	123.4	204.1	404.5	77
78	23.8	42.18	62.8	81.18	124.16	206.14	409.10	78
79	23.14	43.9	63.4	82.19	126.8	209.7	414.15	79
80	24.	44.	64.	84.	128.	212.	420.	80
81	24.6	44.11	64.16	85.1	129.12	214.13	425.5	81
82	24.12	45.2	65.12	86.2	131.4	217.6	430.10	82
83	24.18	45.13	66.8	87.3	132.16	219.19	435.15	83
84	25.4	46.4	67.4	88.4	134.8	222.12	441.	84
85	25.10	46.15	68.	89.5	136.	225.5	446.5	85
86	25.16	47.6	68.16	90.6	137.12	227.18	451.10	86
87	26.2	47.17	69.12	91.7	139.4	230.11	456.15	87
88	26.8	48.8	70.8	92.8	140.16	233.4	462.	88
89	26.14	48.19	71.4	93.9	142.8	235.17	467.5	89
90	27.	49.10	72.	94.10	144.	238.10	472.10	90
91	27.6	50.1	72.16	95.11	145.12	241.3	477.15	91
92	27.12	50.12	73.12	96.12	147.4	243.16	483.	92
93	27.18	51.3	74.8	97.13	148.16	246.9	488.15	93
94	28.4	51.14	75.4	98.14	150.8	249.2	493.10	94
95	28.10	52.5	76.	99.15	152.	251.15	498.15	95
96	28.16	52.16	76.16	100.16	153.12	254.8	504.	96
97	29.2	53.7	77.12	101.17	155.4	257.1	509.5	97
98	29.8	53.18	78.8	102.18	156.16	259.14	514.10	98
99	29.14	54.9	79.4	103.19	158.8	262.7	519.15	99
100	30.	55.	80.	105.	160.	265.	525.	100

EQUIVALENT WEIGHTS OF BOOK PAPERS

In book papers a sheet 25 x 38 inches is the standard. It may be made so thin that a ream of 500 sheets will weigh only 16 pounds, and it may be made so heavy that 500 sheets will weigh 150 pounds, or even more. Papers that weigh 30 pounds or less to the ream are roughly called Bible papers and the heavier weights Book papers.

In order to have a working knowledge of paper weights it is necessary to become familiar with the weights of a 25 x 38 sheet so that one can tell approximately what the weight is in any sheet of this size, as 25 x 38 is the standard and, when taken as the basis, it is easy to obtain the equivalent weight in any larger sheet.

In deciding on the weight of paper for any job, it is a great convenience and saves much time to be able to refer to samples of all the principal weights. To this end, every publisher should have either (a) a full line of the sample books furnished by most paper houses, (b) folded half sheets of about ten principal weights between 30 and 100 pounds, in as many finishes as possible, or (c) dummies made of different weights and finishes. Reference to one of these will generally make it possible to select a suitable weight and finish for any job. It is also necessary to have a micrometer to test the thickness of sheets and a bulking rule to measure the thickness of dummies.

There are about a dozen sizes of book paper that are almost universally made and carried in stock and perhaps twenty more that are used so frequently as to make them more or less standard sizes. It is a great convenience to be able to find equivalent weights in all these sizes instantly as they are the sizes most frequently referred to. We have therefore prepared a table of sheets of 36 sizes, each one given in weights on the basis of from 16 pounds to 150 pounds to the ream. It occupies the four following pages:

On each page the various weights of a 25 x 38 sheet are first given, and in line after each weight are given the equivalent weights of sheets of 36 larger sizes.

If it is desired to find the weight of a 28 x 42 sheet equal in thickness to 25 x 38—50, look down the first column, in which 25 x 38 weights are given in black type, to 50 and then follow out the line to the 28 x 42 column in which it is shown that the equivalent of 25 x 38—50 in 28 x 42 is 61.9.

If, on the other hand, you have a sheet 26 x 29—75 and wish to know its basis of weight, look down the 26 x 29 column till 75.4 is reached, and then turn back to the black type column which shows that its *basis of weight* is 95 pounds.

In the case of such odd or special sizes as cannot be included in a table, it is necessary to figure out the weight on the basis of square inches in each sheet by proportion, that is the square inches in a 25 x 38 sheet (950) are to its weight (say 60 lb.) as the required sheet (say 34 x 47) is to its weight, thus:

$$950 : 60 :: 1598 : \text{answer} = 100.9$$

EQUIVALENT WEIGHTS OF BOOK PAPERS

25 x 38 (950)	22 x 28 (616)	22 x 35 (770)	24 x 36 (864)	24 x 38 (912)	25 x 40 (1000)	26 x 29 (754)	26 x 40 (1040)	27 x 40 (1080)	28 x 42 (1176)
16 lb.	10.4	13.	14.6	15.4	16.8	12.7	17.5	18.2	19.8
17 "	11.	13.8	15.5	16.3	17.9	13.5	18.6	19.3	21.
18 "	11.7	14.6	16.4	17.3	18.9	14.3	19.7	20.5	22.3
19 "	12.3	15.4	17.3	18.2	20.	15.1	20.8	21.6	23.5
20 "	13.	16.2	18.2	19.2	21.1	15.9	21.9	22.7	24.8
21 "	13.6	17.	19.1	20.2	22.1	16.7	23.	23.9	26.
22 "	14.3	17.8	20.	21.1	23.2	17.5	24.1	25.	27.2
23 "	14.9	18.6	20.9	22.1	24.2	18.3	25.2	26.1	28.5
24 "	15.6	19.5	21.8	23.	25.3	19.1	26.3	27.3	29.7
25 "	16.2	20.3	22.7	24.	26.3	19.9	27.4	28.4	30.9
26 "	16.8	21.1	23.6	25.	27.4	20.6	28.5	29.6	32.2
27 "	17.5	21.9	24.6	25.9	28.4	21.4	29.6	30.7	33.4
28 "	18.2	22.7	25.5	26.9	29.5	22.2	30.7	31.8	34.7
29 "	18.8	23.5	26.4	27.8	30.5	23.	31.7	33.	35.9
30 "	19.5	24.3	27.3	28.8	31.6	23.8	32.8	34.1	37.1
31 "	20.1	25.1	28.2	29.8	32.6	24.6	33.9	35.2	38.4
32 "	20.7	25.9	29.1	30.7	33.7	25.4	35.	36.4	39.6
33 "	21.4	26.7	30.	31.7	34.7	26.2	36.1	37.5	40.8
34 "	22.	27.6	30.9	32.6	35.8	27.	37.2	38.7	42.1
35 "	22.7	28.4	31.8	33.6	36.8	27.8	38.3	39.8	43.3
36 "	23.3	29.2	32.7	34.6	37.9	28.6	39.4	40.9	44.6
37 "	24.	30.	33.6	35.5	38.9	29.4	40.5	42.1	45.8
38 "	24.6	30.8	34.6	36.5	40.	30.2	41.6	43.2	47.
39 "	25.3	31.6	35.5	37.4	41.1	31.	42.7	44.3	48.3
40 "	25.9	32.4	36.4	38.4	42.1	31.7	43.8	45.5	49.5
41 "	26.6	33.2	37.3	39.3	43.2	32.5	44.9	46.6	50.8
42 "	27.2	34.	38.2	40.3	44.2	33.3	46.	47.7	52.
43 "	27.9	34.9	39.1	41.3	45.3	34.1	47.1	48.9	53.2
44 "	28.5	35.7	40.	42.2	46.3	34.9	48.2	50.	54.5
45 "	29.2	36.5	40.9	43.2	47.4	35.7	49.3	51.2	55.7
50 "	32.4	40.5	45.5	48.	52.6	39.7	54.7	56.8	61.9
55 "	35.6	44.6	50.	52.8	57.9	43.6	60.2	62.5	68.1
60 "	38.9	48.6	54.6	57.6	63.2	47.6	65.7	68.2	74.3
65 "	42.2	52.7	59.1	62.4	68.4	51.6	71.2	73.9	80.5
70 "	45.4	56.7	63.7	67.2	73.7	55.6	76.6	79.6	86.7
75 "	48.6	60.8	68.2	72.	78.9	59.6	82.1	85.3	92.8
80 "	51.9	64.8	72.8	76.8	84.2	63.5	87.6	90.9	99.
85 "	55.1	68.9	77.3	81.6	89.5	67.5	93.1	96.6	105.2
90 "	58.4	72.9	81.9	86.4	94.7	71.4	98.5	102.3	111.4
95 "	61.6	77.	86.4	91.2	100.	75.4	104.	108.	117.6
100 "	64.8	81.1	91.	96.	105.3	79.4	109.5	113.7	123.8
105 "	68.1	85.1	95.5	100.8	110.5	83.3	114.9	119.4	130.
110 "	71.3	89.2	100.	105.6	115.8	87.3	120.4	125.1	136.2
115 "	74.6	93.2	104.6	110.4	121.1	91.3	125.9	130.7	142.4
120 "	77.8	97.3	109.1	115.2	126.3	95.2	131.4	136.4	148.5
125 "	81.1	101.3	113.7	120.	131.6	99.2	136.8	142.1	154.7
130 "	84.3	105.4	118.2	124.8	136.8	103.2	142.3	147.8	160.9
135 "	87.5	109.4	122.7	129.6	142.1	107.1	147.8	153.5	167.1
140 "	90.8	113.5	127.3	134.4	147.4	111.1	153.3	159.2	173.3
150 "	97.3	121.6	136.4	144.	157.9	119.1	164.2	170.5	185.7

EQUIVALENT WEIGHTS OF BOOK PAPERS—Continued

25 x 38 (950)	28 x 44 (1232)	29 x 38 (1102)	29 x 52 (1508)	30 x 40 (1200)	30½ x 41 (1250.5)	32 x 44 (1408)	33 x 44 (1452)	33 x 46 (1518)	35 x 45 (1575)
16 lb.	20.7	18.6	25.4	20.2	21.1	23.7	24.5	25.6	26.5
17 "	22.	19.7	27.	21.5	22.4	25.2	26.	27.2	28.2
18 "	23.3	20.9	28.6	22.8	23.7	26.7	27.5	28.8	29.8
19 "	24.6	22.	30.2	24.	25.	28.2	29.	30.4	31.5
20 "	25.9	23.2	31.7	25.3	26.3	29.6	30.6	32.	33.2
21 "	27.2	24.4	33.3	26.5	27.6	31.1	32.1	33.6	34.8
22 "	28.5	25.5	34.9	27.8	29.	32.6	33.6	35.2	36.5
23 "	29.8	26.7	36.5	29.1	30.3	34.1	35.2	36.7	38.1
24 "	31.1	27.8	38.1	30.3	31.6	35.6	36.7	38.3	39.8
25 "	32.4	29.	39.7	31.6	32.9	37.1	38.2	39.9	41.4
26 "	33.7	30.2	41.3	32.8	34.2	38.5	39.7	41.5	43.1
27 "	35.	31.3	42.9	34.1	35.5	40.	41.3	43.1	44.8
28 "	36.3	32.5	44.4	35.4	36.9	41.5	42.8	44.7	46.4
29 "	37.6	33.6	46.	36.6	38.2	43.	44.3	46.3	48.1
30 "	38.9	34.8	47.6	37.9	39.5	44.5	45.9	47.9	49.7
31 "	40.2	36.	49.2	39.2	40.8	45.9	47.4	49.5	51.4
32 "	41.5	37.1	50.8	40.4	42.1	47.4	48.9	51.1	53.1
33 "	42.8	38.3	52.4	41.7	43.4	48.9	50.4	52.7	54.7
34 "	44.1	39.4	54.	42.9	44.8	50.4	52.	54.3	56.4
35 "	45.4	40.6	55.6	44.2	46.1	51.9	53.5	55.9	58.
36 "	46.7	41.8	57.1	45.5	47.4	53.4	55.	57.5	59.7
37 "	48.	42.9	58.7	46.7	48.7	54.8	56.6	59.1	61.3
38 "	49.3	44.1	60.3	48.	50.	56.3	58.1	60.7	63.
39 "	50.6	45.2	61.9	49.2	51.3	57.8	59.6	62.3	64.7
40 "	51.9	46.4	63.5	50.5	52.7	59.3	61.1	63.9	66.3
41 "	53.2	47.6	65.1	51.8	54.	60.8	62.7	65.5	68.
42 "	54.5	48.7	66.7	53.1	55.3	62.2	64.2	67.1	69.6
43 "	55.8	49.9	68.3	54.3	56.6	63.7	65.7	68.7	71.3
44 "	57.1	51.	69.8	55.6	57.9	65.2	67.3	70.3	72.9
45 "	58.4	52.2	71.4	56.8	59.3	66.7	68.8	71.9	74.6
50 "	64.8	58.	79.4	63.2	65.8	74.1	76.4	79.9	82.9
55 "	71.3	63.8	87.3	69.5	72.4	81.5	84.1	87.9	91.2
60 "	77.8	69.6	95.2	75.8	79.	88.9	91.7	95.9	99.5
65 "	84.3	75.4	103.2	82.1	85.6	96.3	99.4	103.9	107.8
70 "	90.8	81.2	111.1	88.4	92.2	103.7	107.	111.9	116.1
75 "	97.3	87.	119.1	94.7	98.8	111.2	114.7	119.8	124.3
80 "	103.7	92.8	127.	101.1	105.3	118.6	122.3	127.8	132.6
85 "	110.2	98.6	134.9	107.4	111.9	126.	129.9	135.8	140.9
90 "	116.6	104.4	142.9	113.7	118.5	133.4	137.6	143.8	149.2
95 "	123.2	110.2	150.8	120.	125.1	140.8	145.2	151.8	157.5
100 "	129.7	116.	158.7	126.3	131.7	148.2	152.8	159.8	165.8
105 "	136.2	121.8	166.7	132.6	138.3	155.6	160.5	167.8	174.1
110 "	142.7	127.8	174.6	138.9	144.9	163.	168.1	175.8	182.4
115 "	149.1	133.4	182.5	145.3	151.4	170.4	175.8	183.8	190.7
120 "	155.6	139.2	190.5	151.6	158.	177.8	183.4	191.7	198.9
125 "	162.1	145.	198.4	157.9	164.6	185.3	191.1	199.7	207.2
130 "	168.6	150.8	206.4	164.2	171.2	192.7	198.7	207.7	215.5
135 "	175.1	156.6	214.3	170.5	177.8	200.1	206.3	215.7	223.8
140 "	181.5	162.4	222.2	176.8	184.4	207.5	214.	223.7	232.1
150 "	194.5	174.	238.1	189.5	197.5	223.3	229.3	239.7	248.7

EQUIVALENT WEIGHTS OF BOOK PAPERS—Continued

25 x 38 (950)	35 x 46 (1610)	36 x 48 (1728)	38 x 50 (1900)	39 x 54 (2106)	40 x 56 (2240)	40 x 60 (2400)	41 x 61 (2501)	42 x 56 (2352)	42 x 63 (2646)
16 lb.	27.1	29.1	32.	35.5	37.7	40.4	42.1	39.6	44.6
17 "	28.8	30.9	34.	37.7	40.1	42.9	44.7	42.1	47.3
18 "	30.5	32.7	36.	39.9	42.4	45.5	47.4	44.6	50.1
19 "	32.2	34.6	38.	42.1	44.8	48.	50.	47.	52.9
20 "	33.9	36.4	40.	44.3	47.2	50.5	52.7	49.5	55.7
21 "	35.6	38.2	42.	46.6	49.5	53.1	55.3	52.	58.5
22 "	37.3	40.	44.	48.8	51.9	55.6	57.9	54.5	61.3
23 "	39.	41.8	46.	51.	54.2	58.1	60.5	56.9	64.1
24 "	40.7	43.7	48.	53.2	56.6	60.6	63.2	59.4	66.8
25 "	42.4	45.5	50.	55.4	58.9	63.2	65.8	61.9	69.6
26 "	44.1	47.3	52.	57.6	61.3	65.7	68.4	64.4	72.4
27 "	45.8	49.1	54.	59.9	63.7	68.2	71.1	66.8	75.2
28 "	47.5	50.9	56.	62.1	66.	70.7	73.7	69.3	78.
29 "	49.2	52.7	58.	64.3	68.4	73.3	76.3	71.8	80.8
30 "	50.8	54.6	60.	66.5	70.7	75.8	79.	74.3	83.6
31 "	52.5	56.4	62.	68.7	73.1	78.3	81.6	76.7	86.3
32 "	54.2	58.2	64.	70.9	75.5	80.8	84.2	79.2	89.1
33 "	55.9	60.	66.	73.2	77.8	83.4	86.8	81.7	91.9
34 "	57.6	61.8	68.	75.4	80.2	85.9	89.5	84.2	94.7
35 "	59.3	63.7	70.	77.6	82.5	88.4	92.1	86.7	97.5
36 "	61.	65.5	72.	79.8	84.9	90.9	94.8	89.1	100.3
37 "	62.7	67.3	74.	82.	87.3	93.5	97.4	91.6	103.1
38 "	64.4	69.1	76.	84.2	89.6	96.	100.	94.1	105.8
39 "	66.1	70.9	78.	86.5	92.	98.5	102.7	96.6	108.6
40 "	67.8	72.8	80.	88.7	94.3	101.1	105.3	99.	111.4
41 "	69.5	74.6	82.	90.9	96.7	103.6	107.9	101.5	114.2
42 "	71.2	76.4	84.	93.1	99.	106.1	110.6	104.	117.
43 "	72.9	78.2	86.	95.3	101.4	108.6	113.2	106.5	119.8
44 "	74.6	80.	88.	97.5	103.7	101.2	115.8	108.9	122.6
45 "	76.3	81.9	90.	99.8	106.1	113.7	118.5	111.4	125.3
50 "	84.7	90.9	100.	110.8	117.9	126.3	131.6	123.8	139.3
55 "	93.2	100.	110.	121.9	129.7	138.9	144.8	136.2	153.2
60 "	101.7	109.1	120.	133.	141.5	151.6	158.	148.5	167.1
65 "	110.2	118.2	130.	144.1	153.3	164.2	171.1	160.9	181.
70 "	118.6	127.3	140.	155.2	165.1	176.8	184.3	173.3	195.
75 "	127.1	136.4	150.	166.3	176.8	189.5	197.4	185.7	208.9
80 "	135.6	145.5	160.	177.3	188.6	202.1	210.6	198.1	222.8
85 "	144.1	154.6	170.	188.4	200.4	214.7	223.8	210.4	236.7
90 "	152.5	163.7	180.	199.5	212.2	227.4	236.9	222.8	250.7
95 "	161.	172.8	190.	210.6	224.	240.	250.1	235.2	264.6
100 "	169.5	181.9	200.	221.7	235.8	252.6	263.3	247.6	278.5
105 "	177.9	191.	210.	232.8	247.6	265.3	276.4	260.	292.5
110 "	186.4	200.1	220.	243.9	259.4	277.9	289.6	272.3	306.4
115 "	194.9	209.2	230.	254.9	271.2	290.5	302.7	284.7	320.3
120 "	203.4	218.3	240.	266.	282.9	303.2	315.9	297.1	334.2
125 "	211.8	227.4	250.	277.1	294.7	315.8	329.1	309.5	348.1
130 "	220.3	236.5	260.	288.2	306.5	328.4	342.2	321.9	362.1
135 "	228.8	245.6	270.	299.3	318.3	341.1	355.4	334.2	376.
140 "	237.3	254.7	280.	310.4	330.1	353.7	368.6	346.6	389.9
150 "	254.2	272.8	300.	332.5	353.7	378.9	394.9	371.4	417.8

EQUIVALENT WEIGHTS OF BOOK PAPERS—Continued

25 x 38 (950)	44 x 64 (2816)	44 x 65 (2860)	44 x 66 (2904)	45 x 64 (2880)	45 x 65 (2925)	45 x 66 (2970)	46 x 66 (3036)	48 x 70 (3360)	50 x 74 (3700)
16 lb.	47.4	48.2	48.9	48.5	49.3	50.	51.1	56.6	62.3
17 "	50.4	51.2	52.	51.5	52.3	53.2	54.3	60.1	66.2
18 "	53.4	54.2	55.	54.6	55.4	56.3	57.5	63.7	70.1
19 "	56.3	57.2	58.1	57.6	58.5	59.4	60.7	67.2	74.
20 "	59.3	60.2	61.1	60.6	61.6	62.5	63.9	70.7	77.9
21 "	62.2	63.2	64.2	63.7	64.7	65.6	67.1	74.3	81.8
22 "	65.2	66.2	67.2	66.7	67.7	68.8	70.3	77.8	85.7
23 "	68.2	69.2	70.3	69.7	70.8	71.9	73.5	81.3	89.6
24 "	71.1	72.3	73.4	72.8	73.9	75.	76.7	84.9	93.5
25 "	74.1	75.3	76.4	75.8	77.	78.2	79.9	88.4	97.4
26 "	77.1	78.3	79.5	78.8	80.1	81.3	83.1	92.	101.3
27 "	80.	81.3	82.5	81.9	83.1	84.4	86.3	95.5	105.2
28 "	83.	84.3	85.6	84.9	86.2	87.5	89.5	99.	109.1
29 "	86.	87.3	88.6	87.9	89.3	90.6	92.7	102.6	112.9
30 "	88.9	90.3	91.7	90.9	92.4	93.8	95.9	106.1	116.8
31 "	91.9	93.3	94.8	94.	95.4	96.9	99.1	109.6	120.7
32 "	94.8	96.3	97.8	97.	98.5	100.	102.3	113.2	124.6
33 "	97.8	99.3	100.9	100.	101.6	103.1	105.5	116.7	128.5
34 "	100.8	102.4	103.9	103.1	104.7	106.3	108.7	120.3	132.4
35 "	103.7	105.4	107.	106.1	107.8	109.4	111.9	123.8	136.3
36 "	106.7	108.4	110.	109.1	110.8	112.5	115.	127.3	140.2
37 "	109.7	111.4	113.1	112.2	113.9	115.7	118.2	130.9	144.1
38 "	112.6	114.4	116.2	115.2	117.	118.8	121.4	134.4	148.
39 "	115.6	117.4	119.2	118.2	120.1	121.9	124.6	137.9	151.9
40 "	118.6	120.4	122.3	121.3	123.2	125.1	127.8	141.5	155.8
41 "	121.5	123.4	125.3	124.3	126.3	128.2	131.	145.	159.7
42 "	124.5	126.4	128.4	127.3	129.3	131.3	134.2	148.5	163.6
43 "	127.5	129.5	131.4	130.4	132.4	134.4	137.4	152.1	167.5
44 "	130.4	132.5	134.5	133.4	135.5	137.5	140.6	155.6	171.4
45 "	133.4	135.5	137.6	136.4	138.6	140.7	143.8	159.2	175.3
50 "	148.2	150.5	152.8	151.6	153.9	156.3	159.8	176.6	194.7
55 "	163.	165.6	168.1	166.7	169.3	171.9	175.8	194.5	214.2
60 "	177.9	180.6	183.4	181.9	184.7	187.6	191.7	212.2	233.7
65 "	192.7	195.7	198.7	197.1	200.1	203.2	207.7	229.9	253.2
70 "	207.5	210.7	214.	212.2	215.5	218.8	223.7	247.6	272.6
75 "	222.3	225.8	229.3	227.4	230.9	234.5	239.7	265.3	292.1
70 "	237.1	240.8	244.5	242.5	246.3	250.1	255.7	282.9	311.6
85 "	252.	255.9	259.8	257.7	261.7	265.7	271.6	300.6	331.1
90 "	266.8	270.9	275.1	272.8	277.1	281.4	287.6	318.3	350.5
95 "	281.7	286.	290.4	288.	292.5	297.	303.6	336.	370.
100 "	296.4	301.	305.7	303.2	307.9	312.6	319.6	353.7	389.5
105 "	311.2	316.1	321.	318.3	323.3	328.3	335.6	371.4	408.9
110 "	326.1	331.2	336.3	333.5	338.7	343.9	351.5	389.1	428.4
115 "	340.9	346.2	351.5	348.7	354.1	359.5	367.5	406.7	447.9
120 "	355.7	361.3	366.8	363.8	369.5	375.2	383.5	424.4	467.4
125 "	370.5	376.3	382.1	378.9	384.9	390.8	399.5	442.1	486.8
130 "	385.3	391.4	397.4	394.1	400.3	406.4	415.5	459.8	506.3
135 "	400.2	406.4	412.7	409.3	415.7	422.1	431.4	477.5	525.8
140 "	415.	421.5	428.	424.4	431.1	437.7	447.4	495.2	545.3
150 "	444.6	451.6	458.5	454.7	461.8	468.9	479.4	530.5	584.2

PRINTING ORDER FORM

The form of order blank shown below for Presswork on a book together with the forms for Composition and Plates and for Binding comprise a set of order blanks which cover the essential points on which instruction should be given for ordinary book making. These forms may be obtained at cost from J. J. Little & Ives Co. Stock size 9¼ x 7¾.

No A
(Quote this in your invoice)

PRINTING ORDER

TO J. J. LITTLE & IVES CO.

NEW YORK, 191

Please print for us copies of

(TITLE) Pages Edges
Margins
Inserts (Print one side or both?) Tip or Jacket?
" Color of Ink From Originals or Electros

PAPER from Delivery Promised
No. of reams. Size Weight Sheets to ream
Quality
Paper for Inserts (Size, quantity, etc.) From

Layout of Front Matter

Page 1 5 9 13
" 2 6 10 14
" 3 7 11 15
" 4 8 12 16

Position and number of Ad Pages, if any

Deliver to
Wanted off press by By

PHOTOGRAPHICALLY REPRODUCED

BINDING ORDER FORM

The form of order blank shown below for Binding a book together with the forms for Composition and Plates and for Printing comprise a set of order blanks which cover the essential points on which instruction should be given for ordinary book making. These forms may be obtained at cost from J. J. Little & Ives Co. Stock size 9¼ x 7¾.

No. A
(Quote this in your invoice)

TO J. J. LITTLE & IVES CO.

NEW YORK, 19

Please bind for us

copies or sets of

(TITLE)

No. pages

in signatures of

Trim size

No. inserts—single tips

One fold

Tip or jacket

Tissues

Maps, charts or other features

End papers

Furnished by

Edges

Bolts opened by hand?

Flat or round back

Head bands

Cloth

Leather

STAMPING

Whipstitch Reinforce

Gold

Oriental leaf

Colored leaf

Inlays

Boxes

Ink—No. impressions to each color

Wraps

From

Special instructions

Wanted

By

SUPPLEMENTARY ORDER FORM

The form of Supplementary Order blank shown below may be used in connection with the Composition and Plates order, the Printing order or the Binding order whenever it is necessary to give additional instructions or to modify those already given. These forms may be obtained at cost from J. J. Little & Ives Co. Stock size 9¼ x 5¾.

No. S.....
(Quote this in your invoice)

SUPPLEMENTARY ORDER

TO J. J. LITTLE & IVES CO. NEW YORK,.....19

Kindly supplement our { Composition } Order No. of
 { Printing }
 { Binding }

with the following instructions:.....
.....
.....
.....
.....
.....

Wanted.....
By.....

NUMBER OF EMS TO THE DEPTH INCH FOR ANY SIZE OF TYPE IN
ALL MEASURES

Length of line in Picas	SIZE OF TYPE IN POINTS								
	5	5½	6	7	8	9	10	11	12
5.....	168	142	120	88	68	53	43	35	30
5½.....	183	156	132	96	74	58	47	39	33
6.....	199	169	144	105	81	64	51	42	36
6½.....	214	183	156	114	87	69	56	46	39
7.....	230	197	168	123	94	74	60	49	42
7½.....	252	211	180	132	101	80	64	53	45
8.....	267	224	192	141	108	85	69	57	48
8½.....	283	238	204	149	114	90	73	60	51
9.....	298	252	216	158	121	96	77	64	54
9½.....	314	265	228	167	128	101	82	67	57
10.....	336	279	240	176	135	106	86	71	60
10½.....	351	293	252	185	141	112	90	75	63
11.....	367	312	264	193	148	117	95	78	66
11½.....	382	326	276	202	155	122	99	82	69
12.....	398	340	288	211	162	128	103	85	72
12½.....	420	354	300	220	169	133	108	89	75
13.....	435	369	312	229	175	138	112	92	78
13½.....	451	382	324	237	181	144	116	96	81
14.....	466	397	336	246	188	149	120	99	84
14½.....	482	411	348	255	195	154	125	103	87
15.....	504	425	360	264	202	160	129	106	90
15½.....	519	439	372	273	208	165	133	110	93
16.....	535	453	384	282	215	170	138	113	96
16½.....	550	468	396	290	222	176	142	117	99
17.....	566	483	408	299	229	181	146	120	102
17½.....	588	497	420	308	235	186	151	124	105
18.....	603	511	432	317	242	192	155	127	108
18½.....	619	525	444	326	249	197	159	131	111
19.....	634	539	456	335	256	202	164	134	114
19½.....	650	553	468	343	262	208	168	138	117
20.....	672	568	480	352	269	213	172	142	120
20½.....	687	582	492	361	276	218	177	146	123
21.....	703	596	504	370	283	224	181	149	126
21½.....	718	610	516	379	289	229	185	152	129
22.....	734	624	528	387	296	235	190	156	132
22½.....	756	639	540	396	303	240	194	159	135
23.....	771	653	552	405	310	245	198	163	138
23½.....	787	667	564	414	316	250	203	167	141
24.....	802	681	576	423	323	256	207	170	144
24½.....	818	695	588	431	330	261	211	174	147
25.....	840	709	600	440	337	266	216	177	150
25½.....	856	724	612	449	344	272	220	181	153
26.....	871	738	624	458	351	277	224	184	156
26½.....	886	752	636	467	358	282	228	188	159
27.....	902	766	648	475	365	288	233	191	162
27½.....	924	780	660	484	371	293	237	195	165
28.....	939	795	672	493	378	298	241	198	168
28½.....	955	809	684	502	385	304	246	202	171
29.....	970	823	696	511	392	309	250	205	174
29½.....	986	837	708	520	398	315	254	209	177
30.....	1008	851	720	528	405	320	259	213	180

INCREASED SPACE BY LEADING

When type is set "solid" its lines are set close together and the maximum amount of matter is included in a page. When more or less space is desired between the lines in order to provide a more open appearance and make the matter easier to read, or in order to increase the number of pages that any given matter will make, a thin strip of metal, called a "lead," is inserted. The leads commonly used are two point ($2/72$ inch) thick, but one point, three point and also four point leads are sometimes used. As a rule, however, a lead is understood to mean two points. Leading by increasing the amount of white space between lines, increases the length of any matter in the following manner:

If leaded with 1-point leads—

5½-point type is increased 2-11					
6	-	"	"	"	1-6
7	-	"	"	"	1-7
8	-	"	"	"	1-8
9	-	"	"	"	1-9
10	-	"	"	"	1-10
11	-	"	"	"	1-11
12	-	"	"	"	1-12

If leaded with 3-point leads—

5½-point type is increased 6-11					
6	-	"	"	"	1-2
7	-	"	"	"	3-7
8	-	"	"	"	3-8
9	-	"	"	"	1-3
10	-	"	"	"	3-10
11	-	"	"	"	3-11
12	-	"	"	"	1-4

If leaded with 2-point leads—

5½-point type is increased 4-11					
6	-	"	"	"	1-3
7	-	"	"	"	2-7
8	-	"	"	"	1-4
9	-	"	"	"	2-9
10	-	"	"	"	1-5
11	-	"	"	"	2-11
12	-	"	"	"	1-6

If leaded with 4-point leads—

5½-point type is increased 8-11					
6	-	"	"	"	2-3
7	-	"	"	"	4-7
8	-	"	"	"	1-2
9	-	"	"	"	4-9
10	-	"	"	"	2-5
11	-	"	"	"	4-11
12	-	"	"	"	1-3

ALLOWANCE FOR WASTE

It frequently happens that jobs fall short of quantity required because an insufficient allowance was made for spoilage on press and in bindery. Experience shows that the following allowances are desirable in order to ensure full count.

<i>Quantity</i>		<i>First Color</i>	<i>Each Extra Color</i>	<i>Binding</i>
100	to 250	10%	5%	5%
250	" 500	6%	4%	4%
500	" 1,000	5%	2½%	2½%
1,000	" 5,000	4%	2½%	2%
5,000	" 10,000	3%	2½%	2%
10,000	" 25,000	2½%	2½%	2%
over	" 25,000	2%	2%	2%

PAPER TRADE CUSTOMS

In book papers a sheet 25 x 38 is the standard. It is made in different weights running from 30 pounds up to 120 pounds to the ream. These standard weights are called *substance weights*; all other sheets are made of the *same substances* and weigh more to the ream in proportion as they are larger than 25 x 38. Paper of any thickness desired may be obtained simply by giving the substance number required. This is much simpler than the old method of making sheets of different sizes in different substances and is a step toward standardization in paper making. Another step in this direction is the establishment by the paper makers of trade customs covering the relation of price to regular stock substance weights and sizes and which are as follows:

STANDARD REAM, BASIC WEIGHTS AND PACKING

Five hundred sheets to ream unless otherwise specified.

Basic Size to be 25 x 38 inches.

Minimum Basic Weights to the ream of 25 x 38 sheet at which paper will be made without extra charge are:

Machine Finish, 45 pounds. Supercalendered, 50 pounds.

English Finish, 45 pounds. Coated One Side, 60 pounds.

Antique Book, 45 pounds. Coated Two Sides, 70 pounds.

Price is based on packing in ordinary wooden cases, machine trimmed, with ream markers, or in skeleton frames. If it is packed

Lapped in bundles, deduct 25 cents per hundred pounds;

In rolls, deduct 50 cents per hundred pounds;

Sealed in reams, add at least 25 cents per hundred pounds;

Hand trimmed, four sides, add at least 20 cents per hundred pounds.

REGULAR WEIGHTS

Machine Finish, English Finish and Supercalendered are regularly made in substance weights of 30, 35, 40, 45, 50, 60, 70, 80 and 100 pounds.

Antique Book is made in substance weights of 50, 60, 70 and 80 pounds.

Coated Paper is made in substance weights of 60, 70, 80, 90, 100 and 120 pounds.

REGULAR SIZES

The following are called "regular stock sizes," but all of them are not commonly carried in stock. The principal ones are indicated by bold face figures.

22 x 32, 24 x 36, **25 x 38**, 26 x 29, 26 x 40, **28 x 42**, **28 x 44**, 29 x 52, **30½ x 41**, **32 x 44**, **33 x 46**, 34 x 44, 35 x 45, 36 x 48, **38 x 50**, **41 x 61**, 42 x 56, 44 x 56, 44 x 64.

MAKING ORDERS

Two thousand pounds, or more, of one *regular size*, substance and color will be made without extra charge. If *size* is irregular (substance and color regular), there will be an extra charge of ten per cent. on lots of 2000 to 5000 pounds. Over 5000 pounds of an irregular size (substance and color regular) will be made without extra charge.

Ten thousand pounds will be made without extra charge.

(a) Of one regular size in an irregular substance weight.

(b) Of one irregular size in an irregular substance weight.

If less than 10,000 pounds are ordered, there will be an extra charge.

(a) If between 5,000 and 10,000 pounds, add five per cent.

(b) If between 2,000 and 5,000 pounds, add ten per cent.

ADDITIONAL CHARGE FOR LIGHT WEIGHTS:

Machine Finish and English Finish

Add one per cent. of selling price for each pound, or fraction thereof, below 45 pounds, down to and including 35 pounds.

Add two per cent. of selling price for each pound, or fraction thereof, below 35 pounds, down to and including 30 pounds.

Add three per cent. of selling price for each pound, or fraction thereof below 30 pounds, down to and including 25 pounds.

Antique Book

This paper is not often made of a substance weight less than 45 pounds. If it can be done, the rate of advance is same as for Machine Finish.

Supercalendered Paper

Add one per cent. of selling price for each pound or fraction thereof, below 50 pounds down to and including 40 pounds.

Add two per cent. of selling price for each pound, or fraction thereof, below 40 pounds down to and including 35 pounds.

Add three per cent. of selling price for each pound, or fraction thereof, below 35 pounds down to and including 30 pounds.

Coated Book (coated two sides)

Add one per cent. of selling price for each pound, or fraction thereof, below 70 pounds down to and including 45 pounds.

Add two per cent. of selling price for each pound, or fraction thereof, below 45 pounds down to and including 35 pounds.

Paper coated two sides is rarely of less than 46 pounds substance weight.

Coated Book (coated one side) and Lithograph

Add one per cent. of selling price for each pound, or fraction thereof, below 60 pounds down to and including 40 pounds.

Add two per cent. of selling price for each pound, or fraction thereof, below 40 pounds, down to and including 35 pounds.

FINISHING CHARGES

Supercalendering

An additional charge over machine finish shall be made for supercalendering.

Special Sizing

An additional charge shall be made for special sizing of not less than 25c per hundred pounds above selling price.

Laid

An additional charge shall be made for Laid Book paper of not less than 25c per hundred pounds above selling price.

Watermarking

An additional charge shall be made for watermarking Book paper of not less than 50c per hundred pounds above the selling price.

COLORS

An additional charge shall be made for all colors other than white or natural.

VARIATION IN QUANTITY ORDERED

Overruns and underruns shall be accepted subject to the following possible variations, which shall constitute a good delivery and be accepted by purchaser as such:

Less than 5,000 pounds—15 per cent. over or under
5,000 pounds and not exceeding 10,000 pounds—10 per cent. over or under.

Over 10,000 pounds and not exceeding 40,000 pounds—five per cent. over or under.

Over 40,000 pounds—three per cent. over or under.

WEIGHTS**Wrappers**

Case linings, bundle wrappers and twine shall not be included in the scale or ream weight. Paper in rolls shall be gross weight including wrappers not exceeding 2½ per cent.

Variations

Paper shall be as close as possible to the weight ordered, subject to a variation in the nominal weight not exceeding 5 per cent. above or below the ordered weight when between 45 pounds and 100 pounds basic weights, and 8 per cent. when below 45 pounds or above 100 pounds basic weights. Paper within this range shall constitute a good delivery.

Stenciling

Paper shall be stenciled by the manufacturer with the weight ordered. There shall be no evasion by substituting letters or symbols for figures.

Billing

Paper shall be billed at the ordered weight unless there is a shortage in excess of 2½ per cent. for

uncoated or of 5 per cent. for coated, in which case the paper shall be billed at the actual scale weight.

CORES

All cores shall be charged and on a separate invoice if desired. When returned by the purchaser he shall be credited at the price charged, subject to the following conditions:

Fibre cores shall be returned to the manufacturer subject to inspection and acceptance.

Freight or cores returned shall be prepaid by the purchaser.

Strawboard cores shall not be returnable.

WASTE

Paper on cores returned shall be credited only at the price of clean waste.

Printed waste shall not be returnable.

In billing paper there shall be no allowance for waste.

DANDIES

Any purchaser desiring special watermarks shall pay the cost of dandy rolls, and no allowance shall be made therefor on account of the quantity of paper ordered. Such dandy rolls shall be considered the property of the purchaser.

SHIPPING DATE

All "Make and Hold" orders shall specify a definite date for shipment at which date goods shall be billed and invoices taken to account by purchaser whether ordered shipped or not.

CLAIMS

Defective paper must be reported and claims immediately entered so that it may be inspected before used.

A claim for loss or damage to goods in transit must be entered in conformity with the bill of lading.

No claim allowed after paper is cut, ruled or printed, or otherwise made commercially defective, but exceptional cases will be decided on their merits.

TERMS

Settlements for all sales shall be within 30 days.

Thirty days shall be construed to mean 30 days from date of invoice, and where several invoices fall due in one month, 30 days from the average date of said invoices.

How to Open a Book

Books are frequently damaged and their backs broken, especially when new, through being harshly opened. They should be handled as follows:

Place the book with its back on a smooth surface; hold the leaves upright with one hand and turn down first the front cover and then the back cover. Then open a few leaves at the back, then a few at the front and repeat this alternately and *gently* until the middle of the volume is reached, when the book will lie fully opened at its center and fairly flat on the table. To get the best results, repeat this once or twice.

Never force the back of a book; if a volume is opened carelessly its back may be broken and the leaves started.

Position of Full-page Illustrations

When a full-page cut is printed as an insert, not backed, it should always be tipped into a book to face up, unless it is *necessary* that it face the text of a right-hand page. The same principle applies to cuts printed with the text in case they are not backed with text. When cuts back one another, they face text pages both ways and when backed by text matter they may face either way. When cuts are not upright, but oblong, they should always be placed in a book so that the caption will read from the bottom up, which is the normal way for reading an up-and-down caption, as it will run properly from left to right when the book is held naturally in the right hand and swung around by the left hand into position for reading.

COPYRIGHT RULES AND REGULATIONS

Copyright is the protection given by law to the productions of authors and artists whereby is secured to them the exclusive right to publish and sell their own works for a term of years, which in this country is twenty-eight years with privilege of renewal for twenty-eight more, and in England is for life. Our copyright laws have been enacted under the provision in Article I, Section 8 of the Constitution which says, "The Congress shall have power . . . to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their writings and discoveries." Under this provision, copyright laws have been passed by Congress.

On March 3, 1909 the act now in operation, entitled "An Act to Amend and Consolidate the Acts Respecting Copyright," was passed by Congress and signed by the president on March 4. Under its provisions, copyright may be secured by

- (1) The *author* of the work, if he is:
 - (a) A citizen of the United States, or
 - (b) An alien author domiciled in the United States at the time of the first publication of his work, or
 - (c) A citizen or subject of any country which grants either by treaty, convention, agreement, or law, to citizens of the United States the benefit of copyright on substantially the same basis as to its own citizens. The existence of reciprocal copyright conditions is determined by presidential proclamation.
- (2) The *proprietor* of a work. The word "proprietor" is here used to indicate a person who derives his title to the work from the author. If the author of the work should be a person who could not himself claim the benefit of the copyright act, the proprietor can not claim it.
- (3) The *executors, administrators, or assigns* of the above-mentioned author or proprietor.

On complying with the provisions of the law, the persons above described obtain the exclusive right

 - (a) To print, reprint, publish, copy, and vend the copyrighted work;
 - (b) To translate the copyrighted work into other languages or dialects, or make any other version thereof, if it be a literary work; to dramatize it if it be a non-dramatic work; to convert it into a novel or other non-dramatic work if it be a drama; to arrange or adapt it if it be a musical work; to complete, execute, and finish it if it be a model or design for a work of art;
 - (c) To deliver or authorize the delivery of the copyrighted work in public for profit if it be a lecture, sermon, address, or similar production;
 - (d) To perform or represent the copyrighted work publicly if it be a drama or, if it be a dramatic work and not reproduced in copies for sale, to vend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced, or reproduced; and to exhibit, perform, represent, produce, or reproduce it in any manner or by any method whatsoever;
 - (e) To perform the copyrighted work publicly for profit if it be a musical composition and for the purpose of public performance for profit; and for the purposes set forth in subsection (a) hereof, to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought

of an author may be recorded and from which it may be read or reproduced: *Provided*, That the provisions of this Act, so far as they secure copyright controlling the parts of instruments serving to reproduce mechanically the musical work, shall include only compositions published and copyrighted after this Act goes into effect, and shall not include the works of a foreign author or composer unless the foreign state or nation of which such author or composer is a citizen or subject grants, either by treaty, convention, agreement, or law, to citizens of the United States similar rights. In order to secure copyright, a notice of claim in prescribed form on the printed and published copyrightable work and registration must be applied for after publication is made. The method to be employed in order to secure registration, and description of copyrightable work, is given in the RULES and REGULATIONS for the REGISTRATION of CLAIMS to COPYRIGHT, issued by the copyright office, as follows:

Registration.

Promptly after the publication of any work entitled to copyright, the claimant of copyright should register his claim in the Copyright Office. An action for infringement of copyright can not be maintained in court until the provisions with respect to the deposit of copies and registration of such work shall have been complied with.

A certificate of registration is issued to the claimant and duplicates thereof may be obtained on payment of the statutory fee of 50 cents.

Subject Matter of Copyright.

The act provides that no copyright shall subsist in the original text of any work published prior to July 1, 1909, which has not been already copyrighted in the United States, "or in any publication of the United States Government, or any reprint, in whole or in part, thereof" (sec. 7).

Section 5 of the act names the thirteen classes of works for which copyright may be secured, as follows:

(a) *Books*.—This term includes "composite and cyclopædic works, directories, gazetteers, and other compilations," and, generally, all printed literary works (except dramatic compositions), whether published in the ordinary shape of a book or pamphlet, or printed as a leaflet, card, or single page. The term "book" as used in the law includes tabulated forms of information, frequently called charts; tables of figures showing the results of mathematical computations, such as logarithmic tables; interest, cost, and wage tables, etc., single poems, and the words of a song when printed and published without music; descriptions of motion pictures or spectacles; catalogues; circulars or folders containing information in the form of reading matter, and literary contributions to periodicals or newspapers.

The term "book" can not be applied to—

Blank books for use in business or in carrying out any system of transacting affairs, such as record books, account books, memorandum books, blank diaries or journals, bank deposit and check books; forms of contracts or leases which do not contain original copyrightable matter; coupons; forms for use in commercial, legal, or financial transactions, which are wholly or partly blank and whose value lies in their usefulness.

(b) *Periodicals*.—This term includes newspapers, magazines, reviews, and serial publications appearing

oftener than once a year; bulletins or proceedings of societies, etc., which appear regularly at intervals of less than a year; and, generally, periodical publications which would be registered as second-class matter at the post office. Serial publications which are not clearly "periodicals" should be registered as *books* and the application for registration should be accompanied by the required affidavit.

(c) *Lectures, sermons, addresses*, or similar productions, prepared for oral delivery.

(d) *Dramatic and dramatico-musical compositions*, such as dramas, comedies, operas, operettas, and similar works.

The designation "dramatic composition" does not include the following: Dances, motion-picture shows; stage settings or mechanical devices by which dramatic effects are produced, or "stage business"; animal shows, sleight-of-hand performances, acrobatic or circus tricks of any kind; scenarios for, or descriptions of motion pictures or of settings for the production of motion pictures. (These, however, when printed and published, may be registrable as "books.")

Dramatico-musical compositions include principally operas, operettas, and musical comedies, or similar productions which are to be acted as well as sung.

(e) *Musical compositions*, including vocal and instrumental compositions, with or without words and separately published songs from operas and operettas, when not intended to be acted.

The words of a song printed alone should be registered as a "book," not as a "musical composition."

"Adaptations" and "arrangements" may be registered as "new works" under the provisions of section 6. Mere transpositions into different keys are not provided for in the copyright act.

(f) *Maps*.—This term includes all cartographical works, such as terrestrial maps, plats, marine charts, star maps, but not diagrams, astrological charts, or landscapes.

(g) *Works of art and models or designs for works of art*.—This term includes all works belonging fairly to the so-called fine arts. (Paintings, drawings, and sculpture.)

The protection of productions of the industrial arts utilitarian in purpose and character even if artistically made or ornamented depends upon action under the patent law; but registration in the Copyright Office has been made to protect artistic drawings notwithstanding they may afterwards be utilized for articles of manufacture.

Toys, games, dolls, advertising novelties, instruments or tools of any kind, glassware, embroideries, garments, laces, woven fabrics, or similar articles, are examples. The exclusive right to make and sell such articles should not be sought by copyright registration.

(h) *Reproductions of works of art*.—This term refers to such reproductions (engravings, woodcuts, etchings, casts, etc.) as contain in themselves an artistic element distinct from that of the original work of art which has been reproduced.

(i) *Drawings or plastic works of a scientific or technical character*.—This term includes diagrams or models illustrating scientific or technical works, architects' plans, designs for engineering work, relief maps, etc.

(j) *Photographs*.—This term covers all photographic prints, but not half tones or other photo-engravings.

(k) *Prints and pictorial illustrations*.—This term comprises printed pictures, such as lithographs, photo-engravings, etc.

(l) *Motion-picture photoplays*.

(m) *Motion pictures other than photoplays*.

Postal cards can not be copyrighted as such. The pictures thereon may be registered as "prints or pictorial illustrations" or as "photographs." Text matter on a postal card may be of such a character that it may be registered as a "book."

How to Secure Registration.

Copyright registration may be secured for:

- (1) Unpublished works.
- (2) Published works.

Unpublished Works.

Unpublished works are such as have not at the time of registration been printed or reproduced in copies for sale or been publicly distributed. They include only the works enumerated in section 11: Lectures, sermons, addresses, or similar productions for oral delivery; dramatic, musical and dramatico-musical compositions; photographs; works of art (paintings, drawings, and sculptures); plastic works; motion-picture photoplays; and motion pictures other than photoplays.

In order to secure copyright in such unpublished works, the following steps are necessary:

(1) In the case of lectures, sermons, addresses, and dramatic, musical, and dramatico-musical compositions, deposit one complete copy of the work.

This copy (which may be written or typewritten) should be in convenient form, clean and legible, the leaves securely fastened together, and should bear the title of the work corresponding to that given in the application.

The entire work in each case should be deposited. It is not sufficient to deposit a mere outline or epitome, or, in the case of a play, a mere scenario, or a scenario with the synopsis of the dialogue.

(2) In the case of unpublished photographs, deposit one copy of the work. (Photo-engravings or photo-gravures are not photographs within the meaning of this provision.)

(3) In the case of works of art, models or designs for works of art, or drawings or plastic works of a scientific or technical character, deposit a photograph or other identifying reproduction.

(4) In the case of motion-picture photoplays, deposit a title and description, with one print taken from each scene or act.

(5) In the case of motion pictures other than photoplays, deposit a title and description, with not less than two prints taken from different sections of the complete motion picture.

In each case the deposited article must be accompanied by a claim of copyright (an application for registration) and a money order for the amount of the statutory fee.

Any work which has been registered under section 11, if published, *i.e.*, reproduced in copies for sale or distribution, must be deposited a second time (accompanied by an application for registration and the statutory fee) in the same manner as is required in the case of works published in the first place.

Published Works.

DEPOSIT OF COPIES.

Promptly after first publication of the work with the copyright notice inscribed, two *complete* copies of the best edition of the work then published must be sent to the Copyright Office, with a proper application for registration correctly filled out and a money order for the amount of the legal fee.

The statute requires that the deposit of the copyright work shall be made "promptly," which has been defined as "without unnecessary delay." It is not essential, however, that the deposit be made on the very day of publication.

Published works are such as are printed or otherwise produced and "placed on sale, sold, or publicly distributed." Works intended for sale or general distribution should first be printed with the statutory form of copyright notice inscribed on every copy published or offered for sale in the United States.

The following works can not be registered until after they have been published: Books, periodicals, maps, prints and pictorial illustrations.

NOTICE OF COPYRIGHT.

The ordinary form of copyright notice for books, periodicals, dramatic and musical compositions is "Copyright, 19— (the year of publication), by A. B. (the name of the claimant)." The name of the claimant printed in the notice should be the real name of a living person, or his trade name if he always uses one (but not a pseudonym or pen name), or the name of the firm or corporation claiming to own the copyright.

In the case of maps, photographs, reproductions of works of art, prints or pictorial illustrations, works of art, models or designs for works of art, and plastic works of a scientific or technical character, the notice may consist of the letter C, inclosed within a circle, thus ©, accompanied by the initials, monogram, mark, or symbol of the copyright proprietor. But in such cases the name itself of the copyright proprietor must appear on some accessible portion of the work, or on the mount of the picture or map, or on the margin, back, or permanent base or pedestal of the work.

The prescribed notice must be affixed to each copy of the work published or offered for sale in the United States. But no notice is required in the case of foreign books printed abroad seeking *ad interim* protection in the United States, as provided in section 21 of the copyright act.

American Manufacture of Copyright Books.

The following works must be manufactured in the United States in order to secure copyright:

(a) All "books" in the English language and books in any language by a citizen or domiciled resident of the United States must be printed from type set within the limits of the United States, either by hand or by the aid of any kind of typesetting machine, or from plates made within the limits of the United States from type set therein, or, if the text of such books be produced by lithographic process or photo-engraving process, then by a process wholly performed within the limits of the United States; and the printing of the text and binding of the book must be performed within the limits of the United States.

(b) All *illustrations* within a book produced by lithographic process or photo-engraving process and all *separate lithographs* or *photo-engravings* must be produced by lithographic or photo-engraving process wholly performed within the limits of the United States, except when the subjects represented in such illustrations in a book or such separate lithographs or photo-engravings "are located in a foreign country and illustrate a scientific work or reproduce a work of art."

Books by foreign authors in any language other than English are not required to be printed in the United States.

In the case of books printed abroad in the English language an *ad interim* term of copyright of thirty days from registration made in the Copyright Office within thirty days after publication abroad may be secured; but in order to extend the copyright to the full term of protection, an edition of the work must be PUBLISHED in the United States within the thirty days *ad interim* term, printed or produced within the limits of the United States as required in section 15 of the copyright act.

Application for Registration.

The application for copyright registration required to be sent with each work must state the following facts:

- (1) The *name*, nationality, and exact address of the claimant of copyright.
- (2) The name of the country of which the author of the work is a citizen or subject.
- (3) The *title* of the work.

(4) The name and address of person to whom certificate is to be sent.

(5) In the case of works reproduced in copies for sale or publicly distributed, the actual date (year, month, and day) when the work was published.

In addition, it is desirable that the application should state for record the name of the author. If, however, the work is published anonymously or under a pseudonym and it is not desired to place on record the real name of the author, this may be omitted. By the nationality of the author is meant citizenship, not race; a person naturalized in the United States should be described as a citizen. An author, a citizen of a foreign country having no copyright relations with the United States, may only secure copyright in this country, if at the time of publication of his work he is domiciled in the United States. The fact of such domicile in the United States should be expressly stated in the application, including a statement of this place of domicile. Care should be taken that the title of the work, the name of the author, and the name of the copyright claimant should be correctly stated in the application, and that they should agree exactly with the same statements made in the work itself.

Application Forms.

The Copyright Office has issued the following application forms, which will be furnished on request, and should be used when applying for copyright registration:

A1. New book printed and published for the first time in the United States; also United States edition of English book.

A2. Book reprinted in the United States with new copyright matter.

A3. Book by foreign author in foreign language.

A4. *Ad interim* copyright for 30 days for book published abroad in the English language.

A5. Contribution to a newspaper or periodical.

B1. Periodical. For registration of single issue.

B2. Periodical. For use with trust fund.

C. Lecture, sermon, or address.

D1. Published dramatic composition.

D2. Dramatic composition not reproduced for sale.

D3. Published dramatico-musical composition.

D4. Unpublished dramatico-musical composition.

E. New musical composition published for the first time.

E1. Musical composition republished with new copyright matter.

E2. Musical composition not reproduced for sale.

F. Published map.

G. Work of art (painting, drawing, or sculpture); or model or design for a work of art.

I1. Published drawing or plastic work of a scientific or technical character.

I2. Unpublished drawing or plastic work of a scientific or technical character.

J1. Photograph published for sale.

J2. Photograph not reproduced for sale.

K. Print or pictorial illustration.

L1. Motion-picture photoplay reproduced for sale.

L2. Motion-picture photoplay not reproduced for sale.

M1. Motion picture, not a photoplay, reproduced for sale.

M2. Motion picture, not a photoplay, not reproduced for sale.

R1. Renewal of a copyright for 28 years.

R2. Extension of a renewal copyright for 14 years.

U. Notice of use of music on mechanical instruments.

Affidavit of Manufacture.

In the case of books by American authors and all books in the English language the application must be accompanied by an affidavit, showing the following facts:

(1) That the copies deposited have been printed from type set within the limits of the United States; or from plates made within the limits of the United States from type set therein; or if the text be produced by lithographic process or photo-engraving process, that such process was wholly performed within the limits of the United States, stating, in either case, the place and the establishment where such work was done.

(2) That the printing of the text has been performed within the limits of the United States, showing the place and the name of the establishment doing the work.

(3) That the binding of such book (if bound) has been performed within the limits of the United States, showing the place and the name of the establishment where the work was done.

(4) That the completion of the printing of said book was on a stated day, or that the book was published on a given date.

Section 62 of the copyright act defines the date of publication (in the case of a work of which copies are reproduced for sale or distribution) as "the earliest date when copies of the first authorized edition *were placed on sale, sold, or publicly distributed* by the proprietor of the copyright or under his authority."

The affidavit may be made before any officer authorized to administer oaths within the United States who can affix his official seal to the instrument.

The affiant and the officer administering the oath for such affidavit are specially requested to make sure that the instrument is properly executed, so as to avoid the delay of having it returned for amendment. Experience shows that among the common errors made by applicants are the following:

Failure to write in the "venue"—that is, the name of the county and State—and to make sure that the notary's statement agrees.

Reciting a corporation or partnership as affiant. Oaths can be made only by individuals.

Failure to state in what capacity the affiant makes the oath, whether as claimant, agent of the claimant, or printer. Where a corporation or firm is the claimant, the affiant should swear as agent.

Failure to state the *exact date* of publication or completion of printing. The month alone is insufficient.

Failure to sign the affidavit. The signature should correspond exactly with the name of the affiant stated at the beginning. Corporation or firm names must not appear in this place.

Failure to obtain signature of the notary after swearing to the contents.

Failure to obtain the seal of the notary.

Swearing before an officer not authorized to act in the place stated in the venue, or an officer who has no official seal.

Variance between names and dates as stated in the affidavit and the application.

An affidavit which states the date of publication must never be made *before* publication has taken place.

The affidavit may be made by: (1) The person claiming the copyright; or (2) his duly authorized agent or representative residing in the United States; or (3) the printer who has printed the book.

The person making the affidavit should state in which of the above-mentioned capacities he does so.

In the case of a foreign author applying for a book in a language other than English, no affidavit is required, as such books are not subject to the manufacturing clause.

In the case of a foreign author applying for a book in the English language, the same affidavit must be made as in that of an American author, except where a book is deposited for *ad interim* protection under section 21. In such cases the affidavit must be filed when the *ad interim* copyright is sought to be extended to the full term by the publication of an edition printed in the United States.

The affidavit is only required for BOOKS.

Periodicals (Form B).

Application should be made in the same manner as for books, depositing two copies, but no affidavit is required.

Separate registration is necessary for *each number* of the periodical published with a notice of copyright, and can only be made *after publication*. It is not possible to register the title of the periodical in advance of publication.

Contributions to Periodicals (Form A5).

If special registration is requested for any contribution to a periodical, *one* complete copy of the number of the periodical in which the contribution appears should be deposited promptly after publication.

The entire copy should be sent; sending a mere clipping or page containing the contribution does not comply with the statute.

The date of publication of a periodical is not necessarily the date stated on the title-page. The application should state the day on which the issue is "first placed on sale, sold, or publicly distributed," which may be earlier or later than the date printed on the title-page.

Ad Interim Applications (Form A4).

Where a book in the English language has been printed abroad, an *ad interim* copyright may be secured by depositing in the Copyright Office one complete copy of the foreign edition, with an application containing a request for the reservation and a money order for \$1. Such applications should state: (1) Name and nationality of the author; (2) Name, nationality, and address of the copyright claimant; (3) Exact date of original publication abroad.

The deposit of the work must be made not later than thirty days after its publication abroad. Whenever, within the thirty days' period of *ad interim* protection, an authorized edition manufactured in the United States has been published and two copies have thereafter been promptly deposited, the copyright claim therein may be registered the same as any other book (Form A1).

Mailing Applications and Copies.

All deposits and other material intended for the Copyright Office should be addressed to the "Register of Copyrights, Library of Congress, Washington, D. C." Letters dealing with copyright matters should not be addressed to clerks or individuals in the Copyright Office.

The copies of works sent to be registered for copyright may be mailed to the Copyright Office free (under sec. 14 of the copyright law) if directly delivered for that purpose to the postmaster, who will attach his frank label to the parcel. The Copyright Office can not furnish franking labels.

The money order (or other remittance) to pay the statutory registration fee is not entitled to free postal transmission according to the ruling of the Post Office Department. This with the application should therefore be forwarded in an envelope, to which letter postage has been affixed, addressed to the Register of Copyrights.

Fees.

The fee required to be paid for copyright registration is \$1, except that in case of photographs it is only 50 cents when no certificate of registration is desired.

All remittances to the Copyright Office should be sent by money order or bank draft. Postage stamps should not be sent for fees or postage. Checks can not be accepted unless certified. Coin or currency inclosed in letter or packages if sent will be at the remitter's risk.

Publishers may for their own convenience deposit in the Copyright Office a sum of money in advance against which each registration will be charged.

Assignments of Copyright.

When a copyright has been assigned the instrument in writing signed by the proprietor of the copyright may be filed in this office for record within six calendar months after its execution without the limits of the United States or three calendar months within the United States.

After having been recorded the original assignment will be returned to the sender with a sealed certificate of record attached. The assignment will be returned by registered mail, if the post office registration fee (10 cents) is sent for that purpose.

The fee for recording and certifying an assignment is \$1 up to 300 words; \$2 from 300 to 1,000 words; and another dollar for each additional thousand words or fraction thereof over 300 words.

After the assignment has been duly recorded, the assignee may substitute his name for that of the assignor in the copyright notice on the work assigned. Such substitution or transfer of ownership will be indexed in this office upon request at a cost of 10 cents for each work assigned.

Notice of User of Musical Compositions.

Whenever the owner of the copyright in a musical composition uses such music upon the parts of instruments serving to reproduce it mechanically himself or permits anyone else to do so, he must send a notice of such use by himself or by any other person to the Copyright Office to be recorded.

Whenever any person in the absence of a license intends to use a copyrighted musical composition upon the parts of instruments serving to reproduce the same mechanically, the act requires that he shall serve notice of such intention upon the copyright proprietor and must also send a duplicate of such notice to the Copyright Office.

Application for the Renewal or Extension of Subsisting Copyrights.

Application for the renewal or extension of a subsisting copyright may be filed within one year prior to the expiration of the existing term by:

- (1) The author of the work if still living;
- (2) The widow, widower, or children of the author if the author is not living;
- (3) The author's executor, if such author, widow, widower, or children be not living;
- (4) If the author, widow, widower, and children are all dead, and the author left no will, then the next of kin.

If the work be a composite work upon which copyright was originally secured by the proprietor thereof, then such proprietor is entitled to the privilege of renewal and extension.

The fee for the recording of the renewal claim is 50 cents. Application for the renewal or extension of copyright can not be recorded in the name of an assignee nor in that of any person not expressly mentioned in section 24 of the act.

Searches.

Upon application to the Register of Copyrights search of the records, indexes, or deposits will be made for such information as they may contain relative to copyright claims. Persons desiring searches to be made should state clearly the nature of the work, its title, the name of the claimant of copyright and probable date of entry; in the case of an assignment, the name of the assignor or assignee, or both, and the name of the copyright claimant and the title of the music referred to in case of notice of user.

The statutory fee for searches is 50 cents for each full hour of time consumed in making such search.

INDENTATION

White space at the beginning of a printed line is called indentation; the usual styles are as follows:

ORDINARY INDENTATION is commonly used at the beginning of each paragraph of composed matter. White space, generally about one em, is left preceding the first word of the first line and all the succeeding lines run full measure. This paragraph is a specimen of *Ordinary Indentation*.

HANGING INDENTATION, also sometimes called REVERSE INDENTATION, as it is the reverse arrangement of *Ordinary Indentation* shown above. In this case the first line is set the full measure adopted for the composition and all the following lines are set with uniform white space of one or more ems at the beginning of each line.

LOZENGE INDENTATION consists
of lines of equal length
arranged in a diagonal or
sloping manner such as
is shown in this specimen.

This is a sample of HALF-DIAMOND or
INVERTED PYRAMID INDENTATION.

The first line is set of the
desired length and
each following
line is shortened
equally at
both ends
in this
way.

GLOSSARY OF PRINTING AND PUBLISHING TERMS

A. A.—See *Author's Alterations*.

Abbreviation.—Part of a word used, for the sake of brevity, in place of a whole word, usually the first few letters of the word but sometimes the first and the last.

Abstract Cap.—Legal cap paper with numbered horizontal lines.

Accent.—A mark used to show the position and nature of the quality of vowel sounds; the common accents are:

Acute ´ Grave ` Circumflex ^

Acid-free Leather.—Leather made without use of acid or leather from which all acid has been removed.

Acute.—An accent (´) indicating a syllable to which stress of voice is given.

Ad.—A common contraction for advertisement.

Adams, Isaac (1805–1883).—Inventor of platen press bearing his name, 1830, largely used for plain work up toward end of XIX century.

Adsmith.—A term sometimes applied to an advertising writer.

Adv.—A common contraction for advertisement.

Advance Copies (or Sheets).—Sheet or bound copies of a book sent to the Press or issued for simultaneous publication in different places.

Advertising Symbols.—The first letter of a word, or the first letters of several words written together, used to indicate position, frequency of issue, number of insertions, etc.; the most common are:

Ad.—advertisement.	ew.—every week.
Adv.—advertisement.	ml.—monthly.
BM.—bimonthly.	nr.—next to reading.
BW.—biweekly.	p.—page.
d.—daily.	pp.—pages.
ed.—every day.	q.—quarterly.
ei.—every issue.	s.—Sunday paper.
em.—every month.	sm.—semimonthly.
eod.—every other day.	sw.—semiweekly.
eoī.—every other issue.	tc.—top of column.
eom.—every other month.	tf.—till forbidden.
eow.—every other week.	w.—weekly.

Agate.—An old name for a size of type measuring 14 lines to the inch and slightly smaller than five-and-a-half point, long the standard for measuring advertisements; in England called Ruby.

Albertype.—A print from a sensitized photographic plate of gelatin and albumen.

Aldine.—A face of type named after Aldus Manutius, famous printer of XV century; pertaining to him or printed by him. Also ornaments of solid face, destitute of shading, used by him and other early Italian printers.

Alignment.—Brought into perfect line; in a straight line; particularly the adjustment of lines of type so that their ends are in line vertically.

All-along.—A book is sewed *all-along*, in hand sewing, when the thread passes from kettlestitch to kettlestitch in each signature.

Alley.—The passageway between rows of frames on which type cases rest in a printing office where the compositors stand to work at their cases.

All-in-Hand.—The condition of a job after all the copy for it has been given out to the compositors.

All Out.—The condition of an uncompleted job when all the copy received has been given out; (2) when the type for a job has been exhausted.

All-over Pattern.—A small pattern constantly repeated.

Alloy.—A homogeneous mixture of two or more metals, as Type Metal.

All Up.—The condition of a job when the composition has been completed.

Alterations.—Changes made in type which has been set.

American Leather.—A variety of enameled cloth made to imitate leather.

American Russia.—See *Cowhide*.

Ampersand.—The character used to represent the word "and" (&).

Animal Sizing.—See *Size*.

Anneal.—The process of softening as is necessary in the case of hardened steel dies before any alteration can be made in them.

Antiquarian.—A size of flat papers 31 x 53 inches.

Antique.—A letter on the lines of the Roman, but with heavier face and without hair lines; it follows both modern and old-style, thus giving "modern antique" and "old-style antique." Also applied to book, cover, and other papers having rough finish; in binding, when leather is stamped without use of color.

Antique Tooling.—Same as *Blind Tooled*.

Apostrophe.—A symbol like a comma, above the line ('), used to indicate the omission of a letter or syllable, or the possessive case.

Appendix.—The matter which follows the body of the text of a book. See *Make-up of a Book*.

Aquatint-engraving.—The process of coating with powdered rosin a plate upon which a design has been outlined, and then etching it, thereby producing in the print something of the effect of India-ink drawing.

Arabesque.—Decorations of lines interlaced and convoluted curves in more or less geometrical patterns; also sometimes applied to combinations of birds, animals and insects or plants, fruits and foliage.

Arabic Numerals.—See *Notation*.

Arming Press.—An English name for a small hand-power press similar to a stamping press; also called blocking press.

Art Canvas.—A book cloth also known as Buckram.

Artificial Leather.—An imitation leather fabric made of ground scraps of leather, glue and a solution of India rubber; (2) enameled cloth to imitate leather, leatheroid or leatherette.

Artists' Proof.—A first-class proof of a new etching to serve as a guide in printing or for special presentation or sale; sometimes called Fine Proof.

Art Paper.—An English term for enameled or coated paper.

Art Work.—See *Retouch*.

Ascender.—That part of a lower case letter which ascends or extends above the body of the letter.

Ascending Letters.—Those which extend above the ordinary body of lower case letters as *h, l, d*, reaching the upper edge of the type body.

Assemble.—To bring together; to unite separated parts in a complete whole.

Asterisk.—See *Reference Marks*.

Asterism.—Three asterisks used to direct attention to a passage.

Atlas.—A size of flat papers 26 x 33 inches.

Atmosphere.—A truthful impression or natural surroundings sought to be introduced into advertisements or literature; a realistic effect.

Author's Alterations.—Corrections or changes made in

- proofs, not due to printer's errors, and chargeable to publisher or author.
- Author's Corrections.**—Same as *Author's Alterations*.
- Author's Proof.**—The proof which is sent to the author with the manuscript; (2) proof returned by author or editor with corrections.
- Author's Time.**—Time spent in making changes indicated by author or editor and chargeable to author or publisher, in contradistinction to Office Time.
- Autolock Folder.**—A folder encircled with a strip of another color, the ends of which are so inserted in the folder as to hold firmly but which may be easily released.
- Automatic Feeder.**—An attachment to a printing press which automatically feeds the sheets to be printed.
- Awl.**—See *Bodkin*.
- Azure Tooling.**—In bookbinding a heavy line or bar made up of small rules, derived from the use of thin horizontal lines in Heraldry to indicate Blue.
- Backbone.**—See *Shelfback*.
- Backing.**—Forming the back of a book, either round or flat, by hand with a hammer, or by machine; commonly called rounding and backing. In electrotyping, the metal used to back up the copper shell in order to make a plate of standard thickness.
- Backing Boards.**—Boards of hardwood, thickened on one side and having beveled edge over which the signatures are forced by hammering so that when placed between them in a press the greatest pressure is nearest the back.
- Backing Hammer.**—A hammer with a short handle and a flat, broad face used in rounding and backing.
- Backing Machine.**—A machine for backing books used in edition work.
- Backing Press.**—A press in which books can be backed just as if backing boards were used.
- Back Lining.**—The paper and crash which is glued to the back of a book to hold the signatures.
- Back Pages.**—Those on the left-hand side of an open book.
- Back-Up.**—To print the second side of a sheet already printed on one side.
- Bad Copy.**—Confused, indistinct, interlined or other manuscript not easily read. Copy not properly edited.
- Balance.**—The arrangement of composed matter which produces pleasing effects from proper proportion; in presswork the proper use of color.
- Band Driver.**—A tool used in forwarding to secure uniformity in raised bands.
- Banding.**—Decorations formed by the use of horizontal stripes.
- Band Nipper.**—Pincers used to straighten the leather after it has been put on over raised bands.
- Bands.**—Leather ridges on the backs of blank books; also the cords on which the signatures are sewed.
- Bank.**—A frame having a sloping top for holding standing or dead matter, or type-filled galleys; (2) a pressman's table for holding sheets; (3) the track on which the carriage of a printing press moves.
- Bar.**—The solid strip of metal across the center of a large chase.
- Bark Skiver.**—Tanned with oak bark.
- Baskerville, John (1706–1775).**—An English printer and type-founder.
- Basket Cloth.**—A fancy weave of cloth to imitate wickerwork baskets.
- Bastard.**—Any variation from a standard.
- Bastard Title.**—The title of a book printed by itself on the odd page preceding the regular title page; sometimes referred to as a Half Title, Mock Title or Bas Title.
- Bastard Type.**—Type with a face larger or smaller than that appropriate to its body—as an eight point face on a nine point body or a nine point face on an eight point body.
- Bas Title.**—See *Bastard Title*.
- Batter.**—Damage to the face of type or plate which flattens or depresses a portion of the surface so that it prints imperfectly.
- Bead.**—An old term for head band.
- Beard.**—The outside shading in ornamental type faces.
- Bearers.**—Strips of wood or metal in the bed of a press, or in a form, which bear off the impression from the form; (2) strips of metal, type high, placed around type forms to protect them in molding; (3) the borders, or guards, left on plates held as molders.
- Beating.**—One of the processes in paper making to which the pulp is subjected; in bookbinding, the process of smoothing out and flattening the folded sheets.
- Beating Hammer.**—A short-handled hammer for beating books in order that their leaves may lie close together.
- Beating Stone.**—A bed of iron or stone on which books are beaten.
- Bed.**—The part of a printing press in which the form to be printed is placed.
- Belly.**—The front side of a type, generally the side having the nicks; (2) the condition of a locked-up form when a straight-edge shows a variation between ends and center.
- Ben Day Process.**—The process invented by Benjamin Day for producing a great variety of shaded tints and mottled effects by the use of gelatine films having designs in relief, which may be inked and the design transferred to the metal plate, after which the design thus produced is suitably treated and the plate is etched. See *Day, Benjamin*.
- Benzine (or Benzin).**—A liquid obtained by distillation from petroleum having marked cleansing properties; used to clean type and presses.
- Bevel.**—The sloping edge of a plate, so made that the plate can be fastened firmly to a block or metal base by means of small clamps.
- Bevel Edge Plate.**—A metal plate .152 inch thick, beveled on three edges, in contradistinction to a plate blocked on wood or solid metal.
- Beveled Boards.**—Heavy, bevel-edge boards used for very large books.
- Beveled Rule.**—A rule having its face flush with one of its sides and beveled on the other side, instead of having the face in the center and being beveled on both sides of the face.
- Beveled Sticks.**—Tapered strips of furniture used with wooden quoins to lock up forms.
- Bewick Thomas (1753–1828).**—An English wood engraver.
- Bible Paper.**—A term applied to almost any book paper of 30 pound basis or lighter; not to be confounded with "India" or "Oxford" Bible Paper.
- Bibliography.**—The science of books, that is, the history and description of all details pertaining to the manufacture and authorship; also, a list of works on any given subject or by any author.
- Bill.**—A printed sheet containing an advertisement or public notice.
- Bill Head.**—A ruled sheet of paper printed at top with the name of seller, and having space in which to write name of purchaser, on which to make out charges for goods sold, services rendered or work done. Depth of head is usually $2\frac{3}{4}$ inches; common sizes are:
 No. 6, ruled 6 lines, $8\frac{1}{2} \times 4\frac{2}{3}$, cut from 14×17 .
 " 4, " 13 " $8\frac{1}{2} \times 7$, " " 14×17 .
 " 3, " 21 " $8\frac{1}{2} \times 9\frac{1}{3}$, " " 17×28 .
 " 2, " 37 " $8\frac{1}{2} \times 14$, " " 14×17 .
- Bimonthly.**—A publication issued every two months.
- Bind.**—To gather printed sheets, sew or wire them together and enclose in covers of paper, cloth or other material.
- Binder.**—A bookbinder; (2) a cover in which sheets of paper or pamphlets may be clamped; (3) anything which holds different objects firmly together.
- Bindersboard.**—See *Millboard*.
- Binder's Title.**—The title of book (frequently shortened or condensed) lettered on its back.

Binder's Waste.—See *End Papers*.

Bindery.—A place where books or pamphlets are bound; an Edition bindery devotes itself to publishers' work in quantities; a Job bindery to miscellaneous work; and a Pamphlet bindery to paper covered work, magazines, etc.

Binding Slip.—A sheet of instructions sent to bindery with each book.

Bite.—In photo-engraving, the action of acid in eating out superfluous metal; (2) a white spot in an impression due to the introduction of some foreign particle.

Biweekly.—A publication issued every two weeks.

Black Face.—A heavy face type; also called Bold Face and Full Face.

Black Lead.—To cover with graphite. See *Graphite*.

Black Letter.—A term originally used for Old English and similar text letters which followed the lettering of the old manuscripts.

Blacksmith.—A term sometimes used to designate a poor workman.

Blank.—An unprinted page in a book, as the back of a bastard title; also a sheet printed in part with some legal or contract form, the remainder of the matter to be filled in by hand, as law blanks, etc.

Blanket.—A sheet of wool or rubber used in newspaper and poster work on the tympan of cylinder presses to secure a smooth but not too hard surface.

Blanking.—Stamping a design on a cover without using ink to bring it out, by means of a heated brass die.

Blank Page.—A page in a form or in a book on which there is no printing.

Bleed.—To trim printed matter so that the printing is cut; engravings for covers are sometimes made larger than the cover so that, when trimmed to size, the ink extends to the very edge as the trimming cuts into the print; such covers are said to *bleed*.

Blind Tooling.—A design on the cover of a book stamped without the use of ink; sometimes called Antique.

Block.—To mount a metal plate upon wood of suitable height to make it type high; (2) a solid piece of wood or metal to which a printing plate is attached for printing; (3) a solid metal stamp used to impress a design upon a cover.

Blocking.—To stamp a design on a book cover.

Blocking Press.—A stamping press for covers; also called Arming press and Stamping press.

Block Letter.—A term sometimes used to indicate Gothic; originally type cut from wood.

Block Printing.—Printing from engraved wooden blocks.

Blocks.—See *Patent Blocks*.

Blue Print.—A ferricyanid positive print from a transparent negative original.

BM.—Bimonthly.

Board.—A thick sheet made by pasting together layers of paper, as pasteboard and cardboard; (2) the pasteboard, millboard or pressboard used in book covers; (3) a wooden slab used in bookbinding for burnishing and other purposes; (4) a tablet for writing; (5) board is frequently named from the material used in its manufacture, its use or some salient feature as binders', chip, cloth, friction, jute, mill, press, pulp, straw, tar or trunk board.

Board Mill.—A mill which makes only heavy goods, as card board, straw board, etc.

Board Paper.—The leaf of the lining paper pasted to the cover.

Boards.—The Binder's, Mill, Press or Tar Board used for sides of books; (2) binding with boards having pasted paper sides.

Board Shears.—Heavy shears used in cutting boards for book sides.

Bock Morocco.—An imitation Morocco leather made from Persian sheepskin.

Bodkin.—A small awl used to pick type from a form in

making corrections; (2) an awl used in bindery to punch holes for lacing bands through boards.

Bodini, Giambattista (1740–1813). A printer of Milan who designed the first modern face Roman type and published the Lord's Prayer in 155 languages.

Body.—The shank or portion of a type below the face; (2) the main part of a book between front matter and appendix.

Body Type.—The type commonly used for reading matter as distinguished from "display" type used for advertisements, etc.

Bold.—Type or printed matter which is prominent or stands out strongly.

Bold Face.—A fullface letter similar to the Roman containing both hair lines and heavy strokes.

Bolt.—The uncut edge of a folded signature.

Book.—Usually applied to printed sheets of paper, folded, trimmed, sewed and bound in cloth, or more expensive leather bindings; very cheap editions are bound in paper.

Bookbinder.—One engaged in binding books, either as owner of the business or as an artisan.

Bookbindery.—A place in which books or pamphlets are bound. Edition bindery does publishers' work on editions of books. Job bindery does miscellaneous binding in any quantity or style. Pamphlet bindery does paper covered work only.

Bookbinding.—The art or act of binding books, applied generally to those having board, cloth or more expensive covers; but not necessarily excluding those in paper covers, although they are not classified as *bound* books.

Book Card.—A card kept in a book by a library on which a record is kept of dates borrowed; (2) a list of books by the same author, or of books on related subjects of the same publisher, usually facing title page in a book.

Book Chase.—A large chase in which to lock up book forms, the larger sizes with shifting bars.

Book Cloth.—Cotton or linen cloth, colored, sized, glazed and embossed for book covers.

Bookcraft.—A term now in disuse meaning the art of bookmaking.

Book Label.—See *Label*.

Booklet.—A small book or a small, attractive pamphlet, usually with paper cover; as used in advertising, it is usually devoted to exploiting a single object.

Book-louse.—A small wingless insect destructive to books.

Bookmark.—An object placed between the leaves of a book in order to make reference easy to that point.

Book Office.—A printing establishment where book and edition printing for publishers is the chief work.

Book Paper.—Such paper as is principally used in the manufacture of books as distinguished from newspaper, coated and writings.

Book Plate.—A sheet, card or plate inserted in a book for identification and protection, usually mounted on inside of cover, and consisting of suitable design and lettering, printed or engraved.

Book Pocket.—A paper pocket for holding book card or reader's card, pasted to inside back cover.

Book Room.—A composing room devoted to book work in contradistinction to a job room.

Book Slip.—See *Book Card*.

Book-work.—The manufacture of books as distinguished from catalogue, newspaper, job or commercial printing.

Border.—Ornamental types of connecting design adapted to be made up to surround or enclose type matter; also rule used for this purpose.

Boss.—An ornament of metal on the cover of a book to protect it from wear.

Boston.—An old term for Bold Face.

Botch.—A bad job; (2) an incompetent workman.

Bottled.—The condition of type when it is so badly worn that it cannot stand upright on its feet.

- Bound.**—A book, booklet or pamphlet having a permanent cover of cloth, leather or other suitable material.
- Bourgeois.**—An old name for a type slightly smaller than long primer, practically equivalent to nine point.
- Box.**—One of the small compartments into which a type case is divided; (2) a small rectangular space left in type composition in which a short heading or catch words are set, usually in heavy face type.
- Box Head.**—A heading set in a small rectangular space left for that purpose in composing a page of type matter; a heading enclosed in rules.
- Box In.**—To enclose with a rule border.
- Brace.**—A character (}) used to connect two or more lines; (2) to join together or indicate connection by means of a brace.
- Bradford, William** (1663–1752).—The first printer in Pennsylvania. A face of type is named after him.
- Braille, Louis** (1806–1852).—A French educator, and inventor of a system of printing for the blind in which points raised above the surface of the paper represent letters of the alphabet.
- Brass Boards.**—Boards used in a bindery for pressing books.
- Brass Rule.**—Thin, type high, strips of brass of various thicknesses and different faces. See *Rule*.
- Brayer.**—An inking roller mounted for hand use.
- Break In.**—To insert cuts in their proper position in the text as marked on the proofs.
- Break-line.**—The last line of a paragraph when it contains white space.
- Brevier.**—The old name for a type about midway between long primer and nonpareil, practically equivalent to eight point.
- Brilliant.**—The old name for a small type, practically equivalent to three-and-a-half points.
- Broadside.**—A fairly large sheet, printed on one side with verses, squibs, emphatic declarations or similar matter; (2) a large folder.
- Brochure.**—A small pamphlet or brief treatise in pamphlet form; (2) a booklet in artistic style.
- Broken.**—A leaf folded over is said to be *broken*; (2) the back of a book is *broken* when cracked from head to tail.
- Broken Over.**—See *Broken Up*.
- Broken Up.**—Plates (printed illustrations) folded over near back before placing in a book; (2) type released from chase to be distributed or melted.
- Bronze.**—A metallic powder used in decorative work and in printing, as gold bronze, silver bronze or blue bronze.
- Bronzing.**—Printing with size instead of ink and applying a bronze powder to it while still wet.
- Bronzing Machine.**—A machine through which sheets printed with sizing are run, which applies the bronze powder to the sheets and then dusts off what has not adhered to the sizing.
- Bruce, David, Jr.**—Inventor of the first typesetting machine, 1838.
- Buckram.**—A high-class, lasting book cloth of heavy weave.
- Buffinette.**—See *Keratol*.
- Buffing.**—The process of removing part of the thickness of a hide; also leather finished on the inside.
- Bulk.**—The thickness of a book between the covers.
- Bullock, William.**—Builder of first web perfecting press for newspapers, 1861.
- Bundling.**—Packing sheets or stitched books for their protection or easy handling or to make them solid.
- Bureau of Engraving and Printing (U. S. A.).**—A bureau maintained by the Treasury Department which makes paper money, postage stamps and securities issued by the Government; not connected with the Government Printing Office.
- Burnish.**—To smooth down, as the deepest shades in a halftone engraving in order to produce solid black; (2) the gloss produced by a burnisher.
- Burnished Edges.**—Colored and gilded edges, specially polished.
- Burnisher.**—Blood-stone or agate used to burnish the edges of books.
- Burr.**—A rough edge left on metal after cutting, casting or other mechanical process.
- Business Card.**—A card bearing name and address and a short statement of nature of business of a business house; when presented by a salesman, also bearing his name; (2) a short advertisement grouped with others of the same size; (3) the name and address on the upper left-hand corner of an envelope. The usual sizes of business cards are:
- | | |
|-------------------------------------|---------------------------------------|
| $4\frac{1}{16} \times 2\frac{1}{2}$ | $3\frac{9}{16} \times 2\frac{1}{16}$ |
| $3\frac{7}{8} \times 2\frac{1}{4}$ | $3\frac{3}{8} \times 1\frac{7}{8}$ |
| | $3\frac{3}{16} \times 1\frac{11}{16}$ |
- Butterfly Folder.**—A folder in which a part of the sheet is so folded in that when the folder is opened this portion is released and springs up showing some special announcement.
- BW.**—Biweekly.
- C Pattern.**—Cloth embossed with small pebble-like figures.
- Cabinet.**—An enclosed frame or rack of drawers for holding cuts, display type, or type cases, formerly made of wood but now frequently of steel.
- Calender.**—A machine with steam-heated cylinders which rotate almost in contact, between which paper is run, to give smoothness and finish to its surface.
- Calendered Paper.**—Paper run through a calendering machine to give it a smooth surface; usually meaning "Super Sized and Calendered," or S. S. & C. and commonly called simply "Super."
- Calf.**—A smooth leather, much used, made from calf's skin.
- Cancel.**—To cut out or remove a defective leaf or leaves; (2) to "kill" composed matter that is not required; (3) a leaf or leaves printed to replace others.
- Canceled Figures.**—Figures cast with a line across the face.
- Canceled Matter.**—Composed matter or plates prepared for printing but rejected and not used.
- Canon.**—An old name for a size of type practically equivalent to 48 point.
- Canvas.**—See *Duck*.
- Cap.**—The ordinary abbreviation for a capital letter; (2) a size of flat papers 14 x 17.
- Capitals.**—The large or upper case letters of a font.
- Caps.**—In binding, paper covers for protecting the edges of a book while being covered and finished; (2) capital letters.
- Caption.**—The heading or preliminary matter of a chapter; (2) used with increasing frequency in place of *Legend*, which see.
- Car Cards.**—Heavy cards suited to car advertising, made in:
- | | |
|------------------|---|
| Uncoated, | 5 ply, $22\frac{1}{2} \times 42\frac{1}{2}$. |
| Coated one side, | 6 ply, 22×42 . |
- Card.**—A small piece of fine pasteboard, of the quality known as cardboard, usually rectangular in shape; (2) a short business announcement; (3) a name and address printed in the corner of an envelope.
- Cardboard.**—Pasteboard of good quality and light weight used for making cards.
- Card Pip.**—See *Pip*.
- Caret.**—The proofreader's mark (^) placed where something has been omitted to indicate where insertion of the missing matter is to be made.
- Case.**—A wooden tray, divided into small compartments, or "boxes," for holding type; made in pairs, one for small or "lower case" letters, being the case nearest the compositor, and the other for capital or "upper case" letters being placed higher on the rack; the pair hold about fifty pounds of type; (2) also a cover made for binding a book, stamped and made up to size.

Case Binding.—Binding books with covers made off the book, in contradistinction to extra binding. Same as *Case Work*.

Case Rack.—A frame in which to store cases of type.

Case Work.—See *Case Binding*.

Casing-in.—Putting into its case a book that has been sewed and forwarded.

Caslon, William (1692–1766).—A famous English type-founder, designer of the type which bears his name.

Cast.—An electrotype or stereotype; an exact duplicate; to cast, to electroplate.

Caster.—See *Molder*; (2) a machine for casting type—a casting machine.

Casting Box.—A castiron box in which casts are made in stereotyping.

Casting Machine.—See *Caster*.

Cast Off.—To measure up composed matter in order to see how many pages it will make.

Cast Proof.—Same as *Foundry Proof*.

Catalogue Letterhead.—A double letterhead with advertising matter and illustrations printed on the second, third and fourth pages, or on some of them.

Catchline.—A line containing a catchword; (2) a short line in display type.

Catchword.—The word at the head of a page or column, as in a dictionary; (2) the first word of a page; in old style books this word was repeated under the right-hand end of last line of preceding page in order to preserve continuity of thought; it is occasionally used in modern booklets for effect.

Catchword Entry.—The entry of a title in a list or catalogue by its most important or most easily remembered word.

Catstep Circular.—See *Pull-out Circular*.

Caxton, William (1422–1491).—English printer, and publisher of the first books printed in England and in English. Books printed by him are called “Caxtons.”

Cedilla.—A diacritical mark under the letter *c* used in Romance languages.

Cellulose.—The fibrous substance which forms the walls of the minute cells that make up all vegetable matter, from which paper is made.

Centered Heading.—A few words, frequently in black faced letters, centered between paragraphs, to indicate the subject of the following matter.

Center Tools.—Tools cut for ornamentation of sides and panels of book covers.

Ceriph.—The short, light line projecting from the main stroke of a letter; also called *Serif*.

Chalk Plate.—A plate made by the chalk-engraving process.

Chapel.—The organized journeymen printers in a Union office; said to be derived from the use of the unused St. Anne's Chapel by Caxton for his first press room.

Chapel Laws.—The rules of a chapel in a printing establishment.

Chapter.—One of the divisions into which a book is usually divided.

Chapter Heading.—The brief title of the contents of a chapter of a book.

Chase.—A strong, rectangular iron frame in which pages of type, slugs or plates are locked up for the press or for foundry.

Chased Edges.—A pattern worked into the gilt edges of a book. Same as *Goffered Edges*.

Check Folio.—A size of flat paper 17½ x 24 inches.

Check Royal.—A size of flat papers 19 x 26 inches.

Chromatic Type.—Type so made that parts of characters printed in a succession of colors produce the complete letter.

Chromo.—A print in colors produced by the chromolithographic process.

Chromo-lithography.—Printing in colors by lithography, a stone being made for each color and printed usually from the lightest to the darkest. See *Lithography*.

Circuit Edges.—See *Divinity Circuit*.

Circular.—A small printed sheet containing an announcement or advertisement.

Circular Letter.—An advertisement in the form of a letter.

Circumflex.—An accent (^) used to indicate a combined rising and falling tone or a long vowel.

Clasp.—A metal fastening for a book or album, sometimes arranged with a lock.

Clean Proofs.—Proofs that have been carefully corrected and contain very few errors.

Clearing Out.—To remove superfluous paper and leather from the inside of covers before pasting down end papers.

Cliché.—An electrotype, stereotype or cut made by photo-engraving.

Clicker.—A compositor who distributes copy and does other general work.

Close Matter.—Type set without leads and having few paragraphs or breaklines.

Cloth Boards.—See *Millboard*; (2) boards covered with cloth; stiff covers.

Cloth Covers.—Bookbinder's cloth pasted over stiff boards as used on all ordinary books. See *Cloth Boards*.

Coated Paper.—Printing paper having the ordinary base covered with a coating of china clay and having the surface highly calendered, thus producing a very smooth and glossy surface; used for printing half-tone engravings when first-class results are required; also made with semi-dull and dull finish.

Cock and Hens.—The individual types which when joined together constitute a brace.

Cockle.—To wrinkle or curl; the effect of temperature or humidity on the edges of sheets of paper.

Cockup.—Letters which extend above the ordinary height, as superior letters and figures or initials.

Codex.—A manuscript, particularly of the Scriptures or classics, of the fourth to eighth century, written in uncial characters.

Collate.—To examine the gathered sheets of a book in order to verify their arrangement; fine work is supposed to be always “folded, gathered and collated,” but ordinary work is often only “folded and gathered.”

Collotype.—A process of printing a negative on a gelatin film and treating with glycerine and water, causing swelling of the film in the parts affected by light which, after hardening, can be printed from.

Colombier.—A size of flat papers 23 x 34 inches.

Colon.—A punctuation mark (:) indicating a break midway between the period (.) and semi-colon (;), used after a word or clause of introduction, in introducing an enumeration, before a short quotation and in similar cases.

Colophon.—A trade emblem used by a publisher on title page of books, on his stationery and stamped on book covers; formerly a design at end of a book with an inscription of author, publisher or printer.

Color.—The amount of ink shown on a printed page; a sheet lacks “color” when the effect is weak and gray and has “too much color” when the lines look thick, letters too black and filled up.

Color Work.—Presswork in which ink of more than one color is used; (2) three- or four-color process work.

Columbian.—An old name for a size of type practically equivalent to 16 point.

Columbian Press.—The first press operated by a lever instead of a screw; invented by George Clymer of Philadelphia, about 1816.

Column.—One or more of the vertical divisions of a printed page, separated by narrow white spaces or rules.

Column Rule.—A thin strip of brass, type high, placed between columns of printed matter.

Column Type.—Matter set the width of one column; standard newspaper width is 13 picas or 2½ inches.

- Column Width.**—The width or measure of a printed column. See *Column Type*.
- Comb.**—Instruments having wire teeth used in marbling to draw across the colors and form a pattern.
- Combination-plate.**—The union of half-tone and line films etched on one copper or zinc plate. In color work, a key plate with plates to print in colors.
- Comma.**—The punctuation mark (,) which indicates the slightest possible break in the sense or briefest hesitation of the voice.
- Commercial.**—A size of writing paper $5\frac{1}{2} \times 8\frac{1}{2}$ inches.
- Common Cloths.**—Book cloths that are dyed before receiving the final coat of color.
- Comp.**—Abbreviation for compositor and for composition.
- Companionship.**—A number of compositors working in partnership under the lead of a clicker.
- Compensation Guards.**—Short stubs bound in a book to equalize thick, folded inserts.
- Complementary Colors.**—In optics the mixture of two colors which produces white; in pigments, however, only gray results.
- Compose.**—To set up type, as in lines for printing.
- Composing.**—The act of setting type.
- Composing Frame.**—A stand or frame for holding cases of type for the use of the compositor.
- Composing Machine.**—A machine which sets type.
- Composing Room.**—The room in a printery in which type is set.
- Composing Rule.**—A thin strip of brass or steel, type high, of length to correspond with measure of matter to be set, used in setting and handling type.
- Composing Stick.**—A small metal frame about $2\frac{1}{4} \times 8$ inches, with a sliding guide which can be fastened in order to lock it for the measure to be set; it is held in the compositor's left hand while he arranges the type in it with his right; when filled, the type is transferred to a galley; the first ones were made of wood.
- Composition.**—The act of setting type and preparing it for the press; (2) matter which has been set.
- Compositor.**—One who composes or sets type.
- Compound Word.**—Two words connected with a hyphen.
- Condensed.**—Type narrower horizontally than the average or normal width; thin in proportion to length.
- Contents.**—A general list of the subjects treated in a book arranged according to chapters and constituting part of the "front matter."
- Contrasty.**—A term used by engravers referring to the contrasts required in a drawing in order to obtain the best results when reproduced.
- Copper.**—A reddish, metallic element sometimes used as an alloy in type metal and used for the face, or printing surface, of electrotypes.
- Copperplate Engraving.**—Intaglio work on copper; the plate is inked with a roller, filling the incised letters, then the face of plate is wiped clean leaving the ink only in the engraved lines, the sheet placed upon it and pressed down receiving the impression of the ink; vellum finish or slightly roughened stocks print much better than smooth surfaces.
- Copper-thin-Spaces.**—Very thin spaces made of copper about one-half point thick.
- Copy.**—Matter for a compositor to set; (2) subject matter for reproduction; (3) any material to be used in the production of a publication.
- Copyholder.**—An assistant who reads "copy" while the proof reader reads and corrects proof.
- Copyright.**—An exclusive right secured by law to authors and artists to publish and control their works for longer or shorter specified periods. See article on *Copyright Rules and Regulations*.
- Cornering.**—The process of cutting round corners.
- Cornerpiece.**—A metallic or other guard to protect the corners of books in shipping.
- Corner Quads.**—Quads cast in the form of a right angle.
- Corners.**—The leather on the corners of a book in "half" binding; ornamental type connecting borders; pieces of metal or pasteboard to slip over the corners of a book to protect them in mailing.
- Correcting.**—Making alterations due to errors in composed matter; often includes the insertion of added matter.
- Corrections.**—Changes made in type which has been set, including correction of errors, alterations of any kind and even the addition of new matter.
- Coster (1374-1440).**—The name commonly given to Laurens Janszoon, who is claimed by many to be the inventor of movable types.
- Couch.**—To transfer a sheet of matted pulp from a mold to a felt for drying.
- Couch Roll.**—A felt-jacketed roll on a paper-making machine which takes the "stuff" from the endless wire belt and transfers it to the felts.
- Counter.**—See separate article on *Type*.
- Countersunk Die.**—A steel die in which the bottom of the engraved part is shaped so as to bring out the detail in contour.
- Cover.**—To overspread or envelop with something to protect the enclosed substance; (2) that which encloses, is spread over or fitted to a substance or article, as the paper, boards or cloth fitted and attached to the sheets of a book.
- Cowhide.**—A strong, coarse leather which, when split, serves as foundation for many cheap leathers.
- Creaser.**—A tool used in marking ornamental lines on covers.
- Creasing.**—See *Score*.
- Crible-engraving.**—A form of wood engraving in which small holes are made in the block, instead of lines, thus producing a light and shade effect.
- Crop.**—To trim off in order to fit in a specified space; a photograph is *cropped* when part of the foreground, background or sides are omitted from its reproduction, in order to bring it into proper proportions for the space it is to occupy.
- Cropped.**—Trimmed off.
- Cross Bar.**—The bar dividing a large chase to strengthen it and facilitate locking up the form.
- Crowded.**—Type set so close as to give a cramped appearance.
- Crown.**—A size of flat paper 15×19 .
- Crown Octavo.**—A small octavo, about $5\frac{3}{8} \times 8$, printed on a sheet 33×44 . Sometimes called Decimo.
- Crushed Levant.**—Fine morocco with a smooth, polished surface.
- Cumdach.**—A box in which early Irish manuscripts or books were kept.
- Cut.**—A term commonly used to mean either a half-tone engraving or a zinc etching; (2) used by binders to refer to printed illustrations.
- Cut In.**—To leave a small rectangular blank space near the margin of a composed page in which a short heading or note may be set; (2) a note or short heading in such position.
- Cut Edges.**—All edges trimmed smooth.
- Cut Flush.**—See *Trimmed Flush*.
- Cut In Letter.**—A two or three line letter (or larger) used at the beginning of a chapter or paragraph, sometimes printed in a different color from the text.
- Cut In Note.**—See *Cut In*.
- Cutter.**—The operator of a paper-cutting machine, who trims books and pamphlets and cuts paper to size.
- Cutting Boards.**—Boards, similar to backing boards, but not beveled, used in trimming.
- Cutting Machine.**—A machine having a knife, bed and clamp used for trimming books and pamphlets and cutting paper to size.
- Cylinder Bands.**—Thin strips of flat steel near the cylinder and close to bed of press to keep the back edge of the sheets off the bed.

Cylinder Press.—One on which the paper revolves on a cylinder in taking the impression from the type instead of lying flat on a platen.

d.—Daily.

Dabber.—An inking ball or similar pad used by etchers and engravers; (2) a brush used in stereotyping to force wet paper into the interstices of the letters.

Dagger.—See *Reference Marks*.

Dandy.—See *Dandy Roll*.

Dandy Roll.—A woven, wire cylinder bearing a design, which presses upon the moist web of paper and impresses on it a pattern called a "water-mark"; the paper is thus thinned where so impressed and shows the outline of the design when held up to the light.

Dash.—A short horizontal line used to denote hiatus or abrupt break, designated en (—), em (—), two-em (—) or three-em (—) according to its length.

Day, Benjamin (1838–1916).—Inventor of the shading process in making etchings which bears his name; commonly called the Ben Day or "Benday" process, which see.

Dead Line.—The position or line on the bed of a cylinder press beyond which the form, if placed, would strike the galleys.

Dead Matter.—Copy, type or plates which will not be again used and may be destroyed, distributed or melted; in contradistinction to "live" matter.

Decimo.—A term for a size of book between 12mo and 8vo, approximately 5 $\frac{3}{8}$ x 8 inches.

Deckle.—The band or strap which keeps the pulp from overflowing on a paper-making machine; (2) the feathered edge which is sometimes left on two edges of sheets of paper and arranged to show on the front margins of a book for artistic effect.

Deckle Edges.—The untrimmed, wavy edges of a sheet of paper as it comes from the machine; rough natural edges of hand-made paper.

Dedication.—A brief inscription following the title of a book in honor of a friend, patron or worker in a common cause.

Dele.—Take out the marked words or letters, usually indicated on the margin of a proof by the sign δ .

Delete.—See *Dele*.

Deletitious.—Having a surface (as paper) from which erasure can be made.

Delivery.—The act of removing the printed sheet from the cylinder of the press.

De Luxe.—Supposed to be applied to editions printed on superior paper and finely bound—usually limited in number, but often used as a mere selling term without reasonable justification.

Demy.—A size of flat papers 16 x 21 inches.

Dentelle.—A style of tooth-like or lace-like ornamentation in fine bookbinding.

Depthometer.—A device by which the depth of half-tone plates, electrotypes, stereotype matrices, dies, etc., can be determined.

Derome.—A sort of dentelle border including small birds.

Descender.—That part of a lower case letter which is below its body, as with *y*, *p*, *g*.

Descending Letter.—A letter, part of which descends below the body of ordinary short letters, as *g* and *p*.

Devil.—See *Printer's Devil*.

Diacritical Mark.—A sign used with a letter to show its exact phonetic use or character, as:

cedilla ¸ dieresis ¨ tilde ~

Diamond.—The old name for a type smaller than Pearl and nearly equivalent to four or four-and-a-half point.

Diaper.—A small pattern of ornament repeated in geometrical form.

Didot, François (1689–1757).—Founder of famous French publishing house; François Ambroise (1720–1804), printer and typefounder; Pierre (1761–1853), publisher; Firmin (1764–1836), publisher, typographer and stereotyper; Ambroise Firmin (1790–1876), printer and publisher.

Die.—A design in metal, usually brass, for stamping book covers or for embossing. See *Steel Dies*.

Dieresis.—Two dots (¨) which are placed over the second of two following vowels, as in zoölogy, to show that the second vowel begins a new syllable.

Die Sinking.—The process of shaping the die at the bottom of the engraved part so as to bring out the details in contour.

Digester.—An apparatus used in paper making for reducing the fibers to a pulpy condition and freeing them from extraneous matter.

Diptych.—Tablets of wood or metal hollowed out and filled with wax on which to write with a stylus, hinged together in pairs; used by the Greeks and Romans.

Direct Half-tone.—One made by photographing an object itself instead of a picture or drawing of it.

Dirty.—Proofs containing many errors; (2) a compositor who constantly has bad proofs.

Display.—To make prominent by use of heavy face or large type, or by spacing or by printing in color.

Displayotype.—A type casting and composing machine.

Display Type.—Heavy face or large type used for emphasis, or to attract attention as in advertisements, in contradistinction to ordinary reading or "body" type.

Distribute.—To return types to their proper location in the cases after having been used.

Distributor.—A device to distribute type.

Distributor.—A person who distributes type; before the days of composing machines, the rapid night compositors on the daily papers engaged "distributors" to distribute their type for them.

Divinity Calf.—Calf binding of dark brown with blind stamping and no gilding.

Divinity Circuit.—Flexible binding of soft leather, as seal or levant, with extended edges that turn over the leaves, used principally for Bibles and Prayer Books.

Dodger.—A handbill from 6 x 9 up to about 9 x 12 inches in size, printed on cheap paper; usually distributed freely by hand. See *Handbill*.

Dotted Rule.—See *Rules*.

Double.—Matter set by mistake a second time—a doublet; see also *Doublure*.

Doublé.—A cover of a book when made double; (2) the ornamented inside of a book cover.

Double Cap.—A size of flat papers 17 x 28 inches.

Double Covers.—In saddle-stitched pamphlets two covers, the inner one being generally of the same material and color as the outer one, but of lighter weight.

Double Crown.—A size of flat papers, 19 x 30 inches.

Doubled.—A second impression of a tool which does not perfectly follow the first impression.

Double Dagger.—See *Reference Marks*.

Double Demy.—A size of flat paper 21 x 32 (broad) or 16 x 42 (narrow).

Double Elephant.—A size of flat papers, 27 x 40 inches.

Double Folio.—A size of flat papers, 22 x 34 inches.

Double Ledged.—Usually means leaded four points, as "leaded" is commonly understood to mean having a two-point lead inserted.

Double Letter.—See *Logotype*; (2) a size of flat paper, 16 x 20 inches.

Double Medium.—A size of flat papers 23 x 36 (broad) and 18 x 46 (narrow).

Double Royal.—A size of flat papers 24 x 38 (broad) and 19 x 48 (narrow).

Double Rule.—See *Rules*.

Double Super Royal.—A size of flat papers 20 x 56 inches.

Doublet.—A word or words duplicated by mistake.

Doublure.—The inside, ornamented, silk-lined cover of a book; often applied to ornamental end-papers.

Dovetail.—The arrangement of leads to overlap, or break joints, when leads are doubled up.

Drag.—A slur.

Draw Arm.—The arrangement on a platen press for drawing the roller carriage, bed or platen.

Draw Sheet.—The top sheet of a tympan to which the guides are attached.

Drier.—Any material mixed with ink in order to make it dry quickly and reduce the danger of offsetting.

Drive.—An impression made by a punch or die in type-founding.

Drop Folio.—A folio placed at the foot of a page.

Drum Cylinder Press.—A cylinder press in which the cylinder makes a single revolution during the forward and backward motion of the bed.

Dryers.—Steam-heated cylinders over which paper passes in the process of manufacture in order to dry it.

Drying Rack.—A skeleton rack or frame fitted with movable slides on which printed sheets may be spread out to dry.

Dry-press.—A press in which sheets are pressed smooth.

Dub.—A poor or inexperienced workman.

Duck.—Heavy cotton cloth used in binding large blank books; often called *Canvas*.

Ductor.—A fountain roller.

Dull Finish Coated.—See *Coated Paper*.

Dummy.—Unprinted paper folded, trimmed or untrimmed, bound or unbound, to show size, bulk and general appearance of a projected publication; (2) "salesmen's dummies" usually have the first 16 or 32 pages printed, and sometimes repeated, in order to present the appearance of a completely printed book; (3) cloth or leather mounted on a board to show size and lettering for a periodical.

Duodecimo (Twelvemo, 12mo or 12°).—Originally the number of leaves folded from a half sheet of paper, but now used to indicate approximate size, a page trimmed 5 x 7 $\frac{3}{8}$, printed on a sheet 30 $\frac{1}{2}$ x 41, being generally regarded as the standard.

Duograph.—Two plates of the same object, with different screen angles, to print in two shades of one color or black and a tint.

Duotone Ink.—An ink which gives a job somewhat of the appearance of having been printed in two colors.

Duotype.—Two plates from the same copy but etched differently.

Dupes.—Duplicate proofs.

Duplicates.—A second set of proofs generally sent out with the set marked with corrections.

Dutch Metal.—An imitation of gold leaf used for stamp-book covers.

Dwell.—The brief pause of the form against the impression surface in a platen press.

ed.—Every day.

Edition.—The copies of a book or other publication printed at one time: (2) each separate printing of a work is an "edition"—sometimes called an "impression" or a "printing."

Edition Bindery.—A bindery doing work for publishers who issue large quantities in an edition.

Edition de luxe.—An edition of a book (usually a small edition) printed on paper of extra quality, often with very wide margins and ornaments, and handsomely bound.

Edition Work.—Binding books in large quantities as distinguished from Job Binding.

Editor.—In a broad sense, one who conducts a newspaper or periodical and prepares the matter to be printed; on the larger publications there are editors for each department; (2) one who prepares or revises matter for publication.

Editorial.—An article in a newspaper or periodical elucidating public events or expressing the views of the management.

Eggshell Finish.—A medium finish given to book papers which presents a fine, slightly pebbled appearance.

ei.—Every issue.

Eighteenmo.—See *Octodecimo*.

Eightvo.—See *Octavo*.

Electro.—Contraction of electrototype.

Electroplate.—To coat with metal by the process of electrodeposition.

Electro-tone.—A special halftone etched about three times as deep as a regular cut and made expressly for printing on rough and uncoated stocks.

Electrototype.—A metal plate for printing purposes .152 inch thick, usually with edges beveled to attach to "patent" (wood) blocks or metal bases, by means of clamps, but sometimes blocked on wood, in which event the plates are locked up in chases like type forms; the "shell," printing surface, or face, is generally of copper but sometimes of nickel .006 to .008 inch thick and the backing metal is about .93 lead, .04 antimony and .03 tin.

Electrototype Foundry.—A place where electrototype plates are made. See *Foundry*.

Electrotyping.—The process of reproducing the face of type, engravings or other material suitable for printing, in the form of metal plates, that can be readily made up on a press, which wear better than type and whose use makes it possible to preserve intact expensive engravings. To produce an electrototype a thin layer of softened wax is run on a plate and introduced into a hydraulic press where it receives the impression of the form or object which is to be reproduced. The wax matrix thus made is touched up and thoroughly coated with plumbago so that copper will deposit on it when it is placed in a bath of sulphate of copper in which plates of copper are suspended. Electrical action deposits a shell of copper on the face of the mold; when sufficiently thick it is removed, cleaned, and its back coated with tinfoil to enable a metal backing to adhere to it; it is placed in a pan, where molten metal is poured on it to form a solid back; the plate thus made is planed to proper thickness, trimmed and "finished," being straightened, leveled, touched up for defects and made as true and perfect as possible for the press. Sometimes lead is used for molding instead of wax and, being less plastic, it gives a somewhat sharper face to the electrototype; as lead conducts electricity, it is not necessary to coat a lead mold with graphite. When nickel is deposited on a mold, instead of copper, a "steel face" electrototype is produced. When type forms are to be electrotyped high spaces and quads are used because wax, being plastic, will move in every direction under pressure; high spaces and quads help to prevent such movement and a cleaner and sharper mold is then obtained. Copper face electrotypes sometimes receive a superficial coating of nickel to preserve them from the action of certain colored inks. An electrototype can be made in about four hours if given undivided attention.

Elephant.—A size of flat papers 23 x 28 inches.

Elzevirs (1592-1681).—Printers and publishers of Amsterdam and Leyden famous for beautiful work. Books printed by them are called "Elzevirs"; they are generally small volumes.

Em.—The square of the vertical body of any size of type; the em "pica" (12 pt.) is the printer's standard of ordinary measurements, but composition is measured by the em of the size of type in which the matter is set; sometimes called the "mutton" quad.

em.—Every month.

Emboss.—To raise or to make appear in relief; to print with raised letters.

Embossing.—The process of producing raised letters on paper, cloth or leather by use of dies; used in imitating leathers.

Embossing Press.—A press used for raised or embossed printing.

Embosso Process.—A process which, without the use of dies, but by means of a size, or special ink, powdered varnish-material and heat produces a lustrous raised print.

- Em Dash.**—A dash one em long.
- Emerald.**—An old type, in size between Minion and Nonpareil, about equivalent to six-and-a-half point. See *Minionette*.
- Emperor.**—A size of flat papers 48 x 72 inches.
- Emphasis.**—Strength or force of utterance expressed by the voice by loudness or modulation but in printing by arbitrary and accepted conventions, as:
Slight emphasis by *italics*.
Moderate emphasis by SMALL CAPS.
Great emphasis by CAPS.
Special attention by **BOLD FACE**.
In preparing copy for the printer, these degrees of emphasis are indicated by underscoring with one, two or three lines respectively or by a wavy line. In advertisements and other display matter more than three lines may be used to indicate extraordinary display.
- Empire Typesetting Machine.**—A machine for setting foundry type considerably used in the "nineties," but since replaced by the Linotype and Monotype.
- En.**—Half the width of an Em; figures in a font are set on an En body; sometimes called the "nut" quad.
- Enameled Paper.**—See *Coated Paper*.
- En Dash.**—A dash an en long.
- End Matter.**—See *Appendix*.
- End Papers.**—A single fold of two leaves of suitable paper (see *Lining Paper*), used by a binder at each end of a "bound" book, the first leaf being pasted to the inside of cover while the second is tipped along the back to the first leaf of the book; it may be white, ornamented or colored, of strong stock that will paste well and have its grain run up and down with the page.
- Engine Sized.**—See *Sizing*.
- English.**—The old name for a size of type slightly larger than pica, practically equivalent to 14 point.
- English Finish.**—A book paper something like a high "machine finish" of good quality, evenly finished on both sides and soft to the touch.
- English Linen.**—A highly polished, durable linen cloth, sometimes called Law Buckram.
- Engraving.**—The process of cutting on wood, metal or stone, by tool, acid or otherwise, of incised or relief designs; (2) a block prepared as above; (3) a picture or design printed from such block.
- Envelope Stuffer.**—Any small and light advertising matter, as leaflets, folders and cards, which can be inserted in a letter without increasing the regular postage rate.
- eod.**—Every other day.
- eoi.**—Every other issue.
- eom.**—Every other month.
- eow.**—Every other week.
- Etch.**—To engrave a metal plate by means of a corrosive fluid; (2) to incise a plate by the action of acid.
- Etching.**—The process of producing incised lines in a metal plate by means of an acid; (2) the process in photo-engraving of removing the dead metal by the action of an acid; (3) the figure or design formed by etching; (4) a print made from an etched plate.
- Even Pages.**—The left-hand pages of a book, numbered 2, 4, 6, etc.
- Eve Style.**—Decorations of flowers, scroll work and branches in geometrical figures joined by interlaced circles.
- ew.**—Every week.
- Excelsior.**—The old name for type half the size of Nonpareil, practically equivalent to three point.
- Expanded.**—See *Extended*.
- Expanding Space.**—A space cast by a space band on a typesetting machine.
- Extended.**—Type wider horizontally than the normal or average; expanded; broad; fat.
- Extension Cover.**—A cover that is slightly wider and longer than the pages of a paper-bound booklet, pamphlet or catalogue; one that extends or hangs over the inside pages; also called Overhang and Overlap.
- Extra Binding.**—A trade name given to books sewed and bound by hand.
- Extra Check Royal.**—A size of flat papers 19 x 28.
- Extra Cloths.**—Cloths having the fabric heavily coated with color giving a solid color surface.
- Extract.**—A passage selected from any book, writing or address; a quotation.
- Eyelet.**—A small metal ring to be inserted in a round hole to protect its edges.
- Eyeletting.**—The process of inserting eyelets.
- Fabrikoid.**—A trade name for a sort of leather cloth sometimes called imitation leather.
- Face.**—The printing surface of a type, plate or engraving.
- Facer.**—See *Face-title*.
- Face-title.**—An advertising page, usually a book plate or list of books by the same author, or on similar subjects, printed to face the title of a book.
- Faint Ruling.**—Horizontal lines the full width of pages without vertical lines.
- Fanfare.**—A binding term meaning elaborate, showy ornamentation; (2) leafy spiral with fine tracery.
- Fast.**—Colors that do not fade in sun or wash off.
- Fat.**—See *Extended*; (2) matter much leaded or easy to set.
- Fat Matter.**—Matter for composition which can be set more rapidly than average copy.
- F. C.**—Follow copy "even if it goes out of the window."
- Feathered Edges.**—See *Deckle Edges*.
- Feed.**—To place sheets in proper position on a printing press so that they may be grasped by the grippers and held in position for printing.
- Feeder.**—The person who stands at a printing press and puts into position the sheets to be printed; (2) a mechanical contrivance to do this work.
- Feet.**—See separate article on *Type*.
- Felt.**—A thick, compacted fabric of wool, fur or hair made by rolling under pressure or by weaving. See *Paper Maker's Felt*.
- Felt Side.**—In paper made on a Fourdrinier machine, the side away from the wire cloth; it shows the character of the sheet and, in rough papers, has a finish similar to unfinished handmade paper; in smooth finished papers both sides should be practically alike.
- Fenders.**—Cardboard pieces glued to the tympan to keep the sheets from slipping over the guides.
- Fibers.**—Slender filaments of cellulose which form the walls of the minute cells which make up all vegetable matter and constitute the basis of paper.
- Figure.**—A character representing quantity as 1 to 9; (2) a diagram or cut in the text of a book.
- Filled Up.**—The closed-up, almost indistinguishable condition of letters and details on cuts that have been reduced to too small a size.
- Fillet.**—A strip or band of gold leaf; (2) a wheel-shaped tool used by bookbinders to impress a pattern on gold leaf on a binding.
- Filling.**—See *Woof*.
- Filter.**—A screen of colored glass, celluloid or a fluid in a specially constructed container which is placed before the lens in photographing copy for color plates in order to separate the colors; a purple filter is used in making the yellow plate, a green filter for the red plate, a red filter for the blue plate and a yellow filter for the black plate.
- Final Proofs.**—Proofs pulled when job has been finally corrected and locked up for the foundry. Same as Foundry or F. proofs.
- Fine Proofs.**—Practically the same as Artists' proofs.
- Finger.**—A gripper on a press.
- Finish.**—To true, level and perfect printing plates after they are cast in a foundry.
- Finisher.**—In an electrotype foundry, the man who takes the electrotype plates, trues, levels and per-

- fects them; (2) in a book bindery, the man who does the lettering or ornamentation.
- Finishing.**—Completing a book which has been forwarded; lettering and ornamenting.
- Finishing Press.**—A small wooden press to hold a book back up.
- Finishing Room.**—The room in connection with a foundry where printing plates are trued and finished after being cast.
- Finishing Stove.**—A small stove for heating finishing tools.
- First Proof.**—The first proof pulled from composed type—not to be confounded with foul proof.
- Fist.**—See *Index*.
- FL Pattern.**—Special fancy embossed cloth for blank books, diaries, etc.
- Flat.**—The condition of sameness, or lack of character, produced by absence of proper contrasts; half-tone cuts are said to be “flat,” as compared with a photograph or drawing, because they cannot reproduce solid black or pure white but render them as very dark and very light grays; in printing half-tones, the impression is “flat” when no overlays are used and there is inadequate make-ready.
- Flat Letter.**—A size of writing paper 10 x 16 inches.
- Flat Papers.**—Writings, bonds and ledgers, which are always packed flat, in contradistinction to other papers in larger sheets which were formerly folded in quires.
- Flat Proofs.**—Ordinary, rough proofs pulled on a stone, in contradistinction to press proofs which are made ready before pulling.
- Flat Rate.**—In advertising, a fixed basis of charge regardless of amount of space and number of insertions.
- Flesher.**—The flesh or inner side of leather when split; inferior to the grain side, but when filled with wax or suitable material may be worked and become ooze calf, etc.
- Flexible Binding.**—Full, soft leather binding, sewed on raised bands.
- Flong.**—Prepared paper used to form the mold or matrix in stereotyping by the papier-mâché process; (2) a matrix of such paper.
- Floret.**—A leaf-shaped type or flower; (2) a binder's tool cut to resemble a leaf or flower.
- Flush Trimmed.**—Cover and inside pages trimmed to uniform size, as is the case when a paper-bound publication is trimmed after its cover has been attached.
- Fly.**—A long, light oscillating frame on a press which receives the printed sheets from the tapes or cylinder and lays them flat in a pile.
- Fly Leaves.**—Unprinted leaves at front and back of books, between the end papers and body of book.
- fo.**—See *Folio*.
- Foil.**—Very thin metallic substance, not gold or ink, used for lettering and stamping books.
- Fol.**—In the Government Printing Office “to follow signs, symbols, figures, italics, abbreviations, idiomatic words and expressions, and &c. or etc., but not capitalization, punctuation nor compounds. All orthography in ‘fol’ matter is good that has the sanction of any dictionary.”
- Fold.**—A bend in a flexible material, as paper, made by turning over a sheet upon itself; (2) to bend over and over in regular form, as the printed sheets for a book.
- Folder.**—A leaflet of three or more small leaves, usually narrow and high, printed on both sides, which folds over and over like many railroad timetables; (2) a flat bone instrument used in folding sheets of paper; (3) a folding machine.
- Folding.**—To fold.
- Folding Machine.**—A machine for folding printed sheets into sections of uniform size, as the pages of a book, sometimes attached to and becoming part of a printing press.
- Folio.**—To number the pages, as of a manuscript; (2) a page number of a book; (3) a sheet of paper folded once; (4) a size of “flat” paper, 17 x 22, which is the standard basis of comparison for weight of *flat* papers.
- Folioing.**—To page a book.
- Fol. lit.**—In the Government Printing Office “to follow abbreviations, accents, capitalization, figures, italic, paragraphs, punctuation, signs, symbols, spelling, syntax, and compounding of words.”
- Follow Copy.**—Follow *exactly* style of copy.
- Font.**—An assortment of any one size and face of type based upon the frequency of use of each letter.
- Footnote.**—A line or more at the foot of a page, in smaller type than the text, giving a reference, an authority or an explanation of the matter referred to in the text.
- Foot-stick.**—A strip of wood or metal at the foot of type matter in a chase to take the pressure of locking up.
- Forage.**—The front or fore-edge of the leaves of a book.
- Fore-edge.**—The front or outer edge of a book. Same as *Forage*.
- Forel.**—A leather case in which early manuscripts or books were kept.
- Form.**—Type, slugs, engravings or electrotypes imposed in a chase for printing, usually 4, 8, 16, 32 or 64 pages; (2) the general style of a book as opposed to its subject; (3) a printed sheet or pamphlet in which blank spaces are left for dates, names, descriptions, etc.
- Format.**—The general style and make-up of a book, including form, size, type, paper and binding.
- Form Letter.**—Same as *Circular Letter*.
- Form Proofs.**—Proofs pulled of a form after it has been imposed for printing.
- Form Truck.**—A truck used for rolling heavy forms.
- Forwarding.**—In bookbinding, the intermediate processes between the folding and the finishing, as stitching, backing, tipping in plates, end papering, etc.
- Foul.**—The condition of being mixed, as type in a case; (2) dirty, as proof full of errors.
- Foul Copy.**—Poor copy defaced with alterations.
- Foul Proofs.**—Proofs which have a large number of errors marked on them, but not specifically the first proofs pulled of composed matter.
- Foundry.**—A shop making electrotypes or stereotype plates; more particularly the casting room as distinguished from the finishing room.
- Foundry Chase.**—A small, strong chase in which pages are locked up for electrotyping or stereotyping.
- Foundry Proofs.**—Same as Final Proofs; to be distinguished from Plate Proofs. Sometimes called F. Proofs.
- Fount.**—Used in England instead of font.
- Fountain.**—The trough or receptacle on a press which holds the ink.
- Fournier, Pierre Simon (1712–1768).**—A French engraver and type-founder, inventor of the point system.
- 4to or 4°.**—See *Quarto*.
- Foxed.**—The condition of leaves that have been stained by dampness.
- Fraction.**—A part, or less than a whole, represented in type by *solid* pieces, as $\frac{1}{2}$; by two pieces in which the separating line is cast with the denominator as $\frac{1}{2}$ and called *piece* fractions, and unusual fractions as $\frac{98}{146}$ made up of three pieces and called *adaptable*.
- Frame.**—An open rack or framework, sloped at top, to hold the lower and upper cases of type for the compositor and generally having slides below to hold type cases not in use; now sometimes made of metal.
- French Guard.**—The back edge of an insert turned over and folded round a signature.
- French Japan.**—See *Japan Paper*.
- French Joint.**—A joint allowing much flexibility by setting the boards a short distance from the back.
- French Morocco.**—Levant Morocco of low grade having a small grain, often sheep skins or cowhide.

Frisket.—A thin frame between the tympan and form on a platen press to hold a sheet in place; (2) a sheet stretched over part of a form to prevent that part from printing.

Front Matter.—The matter in a book which precedes the text proper.

Frontispiece.—A full page illustration facing title page in a book.

Full Bound.—A book completely covered with one material, both back and sides.

Fullface.—See *Boldface*.

Full Gilt.—A book having top, front and foot gilded; if cover is specified, an unusual amount of gold on it.

Full Point.—A period.

Full Stop.—A period.

fp.—Full position, meaning top of column or following reading matter in a broken column.

Furniture.—Strips of wood or metal placed between pages in imposing forms and between the pages and chase, made in multiples of picas.

Fust, Johann.—Financial backer of Gutenberg and successor to his business.

Futhorc.—The runic alphabet; the name is made up from the first six of its letters *f, u, th, o, r, c*. See *Rune*.

g.—Galley; in the plural, *gg*.

Galley.—A sort of wooden tray usually brass lined, or entirely of metal, to hold composed type, open at one end to facilitate removal of the type. Made in many different widths and lengths.

Galley Boy.—A boy assigned to look after galleys, pull proofs from them, etc.

Galley, Meritt.—Inventor of the "Universal" platen press, 1869.

Galley Press.—An apparatus arranged for pulling proofs of type in galleys.

Galley Proofs.—Proofs usually twenty to twenty-two inches long pulled from type in galleys before being made up into pages.

Galley Rack.—Slides or racks to hold galleys containing composed matter.

Galley Rest.—Two brackets so arranged and inclined as to hold a galley in a sloping position.

Gascon Style.—Decorations marked by dotted or broken lines.

Gather.—To collect and place in order the signatures of a book, by hand or by machine.

Gathering Machine.—A machine equipped with a row of boxes in which the signatures of a book are placed, which gathers them automatically.

Gauffre.—See *Goffer*.

Gauge.—A piece of metal, celluloid or cardboard used to indicate the number of lines to a page, or to show dimensions of type matter, or width of margins; (2) a quad or small piece of suitable material pasted to the tympan sheet of a press as a guide to which to feed sheets.

Gauge Pins.—Pins or guides used to keep sheets in proper position and secure accurate feeding.

Get In.—Instructions on proof to close up the matter in order to insert additional words.

Gilding Press.—See *Finishing Press*.

Gilt Edges.—Having all edges trimmed smooth and gilded.

Gilt Tops.—Having top edges trimmed smooth and gilded.

Glair.—A size used in bookbinding to make gold adhere to leather or the edges of a book.

Goffer.—To raise in relief, as on leather; (2) tooling or indented ornamentation on the edge of a book after it is gilded, also called *Gauffre*.

Goffered Edges.—Same as *Chased Edges*.

Goffering.—Tooling or indented ornamentation on the edges of a book.

Gold Cushion.—A cushion on which gold leaf is cut.

Gold Knife.—A long knife used to cut gold leaf.

Gold Leaf.—Very thin sheets of gold used for gilding and lettering.

Good Copy.—Well arranged typewritten copy free from corrections and alterations.

Gordon, George P.—Inventor of "Gordon" platen press, about 1858.

Gordon Press.—A small, very popular, platen press.

Gothic.—A perfectly plain, heavy face of type, without serifs, having all lines of uniform thickness; sometimes called "Block Letter."

Goudy, F. W.—American printer and type designer.

Gouge.—A tool with which a segment of a circle can be stamped.

Government Postal Card Stock.—The material furnished the government for official postal cards; it can be obtained in the following sizes and weights:

19 $\frac{3}{4}$ x 27 $\frac{3}{4}$ —90	24 x 36 —140
22 x 28 —100	27 $\frac{3}{4}$ x 39 $\frac{1}{2}$ —180
22 $\frac{1}{2}$ x 28 $\frac{1}{2}$ —105	28 x 44 —200

Government Printing Office (U. S. A.).—The largest printing office in the world, which prints the daily *Congressional Record*, weekly and monthly periodicals, thousands of books and pamphlets, an indefinite number of circulars, bills and small jobs and millions of schedules, blanks and postal cards.

Grain.—In leather the outer surface from which the hair has been removed; (2) in paper the direction in which the fibers in a sheet generally lie.

Graining.—To bring up the natural grain in leather; (2) to emboss leather to produce an artificial grain.

Grain Leather.—The hair or wool side of split leather.

Graph.—A diagram showing any sort of relationship by means of lines and dots.

Graphic.—Indicating letters by written signs or pertaining to the art of writing; (2) engraved or written by inscriptions or letters.

Graphic Arts.—Arts which find expression in lines and strokes upon a surface—as printing, engraving, drawing and painting.

Graphite.—A metallic, flexible variety of carbon employed as a lubricant and used to coat the wax mold in electrotyping; (2) the lead in lead pencils.

Graphotype.—A machine to set and cast type under the control of a paper tape.

Grater.—A tool used to rub backs of books after being paste-washed.

Grave.—An accent (^) indicating that too much stress must not be placed upon the letter.

Gravure.—See *Photogravure*.

Great Primer.—The old name for a size of type practically equivalent to 18 point.

Greek Ratio.—The law of proportions that "a line or measure is pleasingly subdivided when one part is more than a half and less than two-thirds the length of the other."

Gripper Margin.—The margin of the sheet on the side where it is held by the gripper.

Grippers.—Finger-like clutches to catch the sheet of paper and hold it in place on the cylinder of a press while it is being printed; on a job press, flat pieces of steel that hold the sheet against the tympan.

Grolier.—Ornamental design in the style of Jean Grolier marked by scroll work with interwoven circles, squares and diamonds.

Grolier de Servier, Jean (1479–1565).—A French designer of bindings and book collector.

Grooves.—Depressions along each side of the back of a book, formed by rounding and backing, into which the boards fit to form the joint.

Guard.—A strip of paper bound into the back of a book to which an illustration or map may be pasted or in an album or scrap book to receive the leaves; (2) a strip of paper or cloth to reinforce signatures, or pasted to a leaf and folded around a signature; (3) a slug type high used to protect the edges of type in electrotyping and allowed to remain on plates held in reserve as *molders* or *casters*.

Guarded Signatures.—Usually the first and last of a book when cambric is pasted around the back edge to strengthen the binding.

Guardline Proof.—See *Foundry Proof*.

Gudgeons.—The bearings of a shaft; on job presses, metal wheels keyed to the roller stocks which roll on the tracks and cause the rollers to rotate.

Guide.—A strip of metal used by a compositor as a guide on his copy while setting it, usually secured by a string on the upper case.

Guides.—On a printing press an arrangement to hold the sheet in position; (2) on a cutting press the grooves in which the plough moves.

Guillotine.—See *Cutting Machine*.

Guinea Edge.—A pattern like the milled edge of guinea on the edges of a book.

Gutenberg, Johann (1397–1468).—German printer generally supposed to have devised method of casting separate letters, or movable metal types, about 1450. See *Coster*.

Gutter.—A streak of white space in printed matter caused by the spaces between words happening to fall one almost below another; (2) the blank space between two printed pages of a book.

Gutter Sticks.—Pieces of furniture used in imposition to separate pages in a form to indicate margins.

H Pattern.—In book cloth, embossing in small diamond-shaped figures.

Hair-line.—See separate article on *Type*.

Hair Space.—The thinnest space made—six to an em or thinner.

Half Binding.—A bound book with cloth (or paper) sides but having leather back and corners.

Half-Diamond Indention.—See separate article on *Indention*.

Half-sheet Work.—See *Work and Turn*.

Half Title.—The title of a book or division of a book printed on the odd page immediately before the title or preceding the parts into which a book may be divided. See *Bastard Title*.

Half-tone.—An engraving, usually on copper, produced by photographing an object, drawing or photograph through a "screen" (which see) and then etching the metal plate by means of an acid; such plates reproduce not only the highlights and shadows of a picture but all the intermediate or half-tones; these plates are called:

DIRECT, when made from an object itself and not a photograph or drawing of it.

HIGHLIGHT, when the dots of the lighter shades are removed from the plate.

OUTLINE, when all background is cut away.

SILHOUETTE. Same as Outline.

SQUARE, when the background reaches all edges, usually with a narrow line border.

VIGNETTE, when some or all of the edges are gradually shaded from dark to white.

Hand.—See *Index*.

Handbill.—A small sheet of paper containing an advertisement; like a Dodger but not quite so cheap in material and execution; originally distributed by hand.

Hand Letters.—Brass type used by bookbinders for lettering, set in a handle and heated.

Hand Proofs.—Rough proofs pulled on a proof press, or on a stone by forcing the paper on the type with a planer and mallet.

Hand Tooling.—See *Tooling*.

Hanging Indention.—See separate article on *Indention*.

Head.—The top of a book.

Head Band.—A small ornamental band, generally of silk, at head and tail of a book, between the cover and the backs of the folded signatures.

Head Cap.—A fold of leather over the head band.

Heading.—A brief expression at the beginning of a page,

chapter, article or column describing its substance matter—a title.

Headline.—A line of type, often displayed, set above the text matter to which it refers, in order to attract attention or indicate its contents.

Head Piece.—A small ornament or illustration at the beginning of a chapter.

Headstick.—The piece of furniture between the chase and the head of the form.

Heel Ball.—A wax preparation used to take rubbings off the backs of books. See *Rub-off*.

Height of Face of Type.—The vertical dimension of the face of a type and always less than the measure of its body; capital letters reach the top of the body but, like lower case letters, have a shoulder beneath them. See separate article on *Type*.

Height of Type.—See separate article on *Type*.

Height to Paper.—The exact height of type; types of correct height will print evenly; those which are too high will receive too much pressure and those which are too low will receive little or no pressure.

Heliochrome.—The process of producing on a gelatine film by photo-engraving, after hardening, a surface which can be used for printing in an ordinary press; (2) originally, any process by which engravings were printed like copperplates or woodcuts.

Hell Box.—A receptacle for broken and battered type.

Hide.—The skin of a large animal, used in conjunction with names of certain animals to indicate various kinds of leather used in binding, as cowhide, etc.

Highlights.—The whitest or brightest parts of a picture.

High Spaced.—See *Spacing*.

High Spaces.—Those higher than ordinary used in electrotyping to prevent too much spreading of the wax.

Hoe, Richard M. (1812–1886).—Inventor and manufacturer of first rapid cylinder press, 1846.

Holeing.—To pierce the boards with an awl for lacing in the bands.

Hollow Back.—An English term equivalent to *Loose Back*.

Horse.—Work charged for before it is completed.

Hot Stamping.—A blank impression, made on an upright press, to smooth (iron out) a section of rough paper in order to produce a contrast or make it possible to print a half-tone on it.

House Organ.—A monthly or other regular publication issued by a manufacturing concern or business house in order to exploit their goods, increase their sale and aid their salesmen in their work.

Hub.—In binding large blank books, the thick band on the back.

Idiograph.—A signature, private mark or trade mark.

Imitation Leather.—Material made to look like leather, as Leatherette, usually of cloth or paper; sometimes applied also to such material as Pantasote and Fabrikoid.

Imitation Russia.—Cowhide.

Imperial.—A size of flat papers 23 x 31 inches; (2) a book size of Octavo about 8¼ x 11¼ inches.

Imitation Steel Die Embossing.—A method of printing on an ordinary platen or cylinder press, using a special ink on which a certain powder is sprinkled, and then subjected to a baking process which produces an engraved effect. See *Embosso Process* and *Virkotype Process*.

Imperfections.—Sheets rejected on account of defects.

Impose.—To arrange pages in a form in proper order for printing; to lock up for press.

Imposing Stone.—A large, smooth slab of stone or marble on which type is placed to be locked up; now largely superseded by steel tables. Same as *Stone*.

Imposing Table.—See *Imposing Stone*.

Imposition.—The act of arranging or imposing pages in a form for the press so that, when printed, they will fall in proper order in the folded sheet with suitable margins.


Impression.—The imprint made by type or plates on paper or other material in printing; (2) the character of a print made, whether good, bad, light or heavy; (3) a printed sheet; (4) an edition.

Imprint.—The name and address of a publisher and year of publication on lower part of title page of a book; (2) name (and address) of printer of a book usually at bottom of copyright page; (3) an impression made by printing or stamping.

In Boards.—A book cut or trimmed flush after the board sides are in place; (2) a book bound with narrow cloth back and paper sides over boards.

Indent.—To write copy or set type leaving a quad, or other white space on the left-hand edge.

Indention.—See separate article on *Indention*.

Index.—The sign of a hand with a pointing finger  also called a fist or hand; (2) the condensed list of the subjects treated in a book, arranged in alphabetical order at the end and set in smaller type than the book itself.

Index Royal.—A size of flat papers 20 x 25 inches.

India Paper.—A thin, opaque paper of high quality and somewhat buff tint made in the East and now imitated in Europe and America.

India Proof.—A name given to an early impression of an engraving or etching when printed on India paper; sometimes incorrectly extended to include an entire first edition.

India-rubbered.—Leaves held together by means of an india rubber solution (or flexible glue).

India Tint.—A shade of buff used extensively in coated papers and also in ordinary book papers; deeper in color than a "natural" tint.

Inferior Letters or Figures.—Letters or figures smaller than the body type cast below the line and used in mathematical and chemical composition.

Initial Letter.—See *Cut-in Letter*.

Ink.—See *Printing Ink*.

Ink Balls.—A ball of cotton covered with leather or silk formerly used for inking forms and still used by engravers in taking proofs.

Ink Brayer.—See *Brayer*.

Ink Cylinder.—A revolving drum on a press to facilitate even distribution of ink between fountain and rollers.

Ink Fountain.—The trough on a press which contains the ink.

Inking Roller.—See *Roller*.

Ink Knife.—A sort of blade arranged to govern the flow of ink from the ink fountain of a press; (2) a flat knife used to press down the ink in a fountain and mix inks.

Ink Slice.—A broad-bladed knife used to remove ink from a keg.

Ink Trough.—An ink fountain.

Ink Value.—The color value in printing.

Inlaid.—A leather bound book in cover of which another color or kind of leather has been inserted.

Inlay.—To set one object into another so as to preserve the appearance of a single object; in bookbinding, to insert a picture into a depressed section of a cover, keeping the surface level, and producing a smooth and homogeneous effect.

In Print.—A book still in the market and obtainable from the publishers.

In Quires.—Books in sheets not bound.

Insert.—Illustrations, maps or other material, not part of the printed text, included in binding a pamphlet or book. See *Inset*.

Insertion.—Copy accidentally omitted in composition or new copy added in proof; (2) the single publication of a notice or advertisement in a paper or magazine.

Inset.—To insert or place between folded leaves; (2) matter so inserted; (3) sometimes used in the sense of *Inlay*. See *Inset*.

In Sheets.—Printed sheets of a book flat or folded.

Inside.—The side of a printed sheet which contains the second page; (2) the sheets in a package or bundle that do not include any of the outer, soiled sheets.

Inside Tin.—In bookbinding, a sheet of metal laid between the fly-leaf and cover of a book in order to keep moisture away from the fly-leaf while pasting down.

Intaglio.—Incised plates in contradistinction to *rilievo*, or relief plates.

Intaglio Printing.—Also known as copper-plate and steel-die printing; the process of printing from incised or sunken plates, from which the ink is withdrawn when dampened paper is heavily pressed upon them.

International Copyright.—An arrangement by means of which authors of countries which are parties to it are enabled to copyright their works in any of the countries that are party to the agreement.

Intertype.—A composing and slug casting machine similar in general style to the Linotype.

Introduction.—A preliminary statement or explanation of the subject-matter of a book, constituting part of the "front matter."

Inverted Pyramid Indention.—See separate article on *Indention*.

Italics.—A style of type sloping toward the right, first used about 1500 by Manutius of Venice, said to attempt to imitate handwriting. They are used as the first degree of emphasis and followed by small caps and caps; in preparing "copy" a single line under a word signifies *italics*, two lines mean SMALL CAPS and three lines mean CAPS.

J Pattern.—The slightly elongated pebble design of embossing on book cloth, larger than C Pattern.

Jacket.—A paper wrapper that folds over the cover of a bound book and turns in under each cover; the turned-in ends are the flaps. If made of plain paper, usually glassene or manila, a hole is sometimes cut in the back to show the title; it is, however, very frequently printed for advertising purposes, sometimes with two- or three-color cuts; the front is usually similar to the cover, but back and flaps contain press notices or advertisements of books; (2) to fold around or to wrap, as to fold a four page of illustrations around a signature of text so that they may be sewed together as one signature.

Jansen.—Dignified leather binding without external ornamentation.

Janszoon, Laurens.—See *Coster*.

Japan Paper.—An exceedingly strong, high grade paper made in Japan, used for printing etchings, photo-gravures, expensive editions of books and for binding; *French Japan* is a good imitation, less expensive and not so strong; American imitations are usually called Vellum.

Japan Proof.—A fine proof on Japan paper of an etching or engraving.

Jeff.—To throw quads like dice, the count being made by the number of nicked sides which fall uppermost.

Jenson, Nicholas.—A Venetian printer of the XV century who perfected the Roman face of type.

Job.—Any piece of work to be executed no matter how small or how complex.

Job Bindery.—A bindery that does special work in binding single books, sets, etc., as distinguished from an "edition" bindery doing work for publishers.

Jobbing.—Doing job, or miscellaneous small work.

Job Font.—A small font of type used for headings or other display.

Job Office.—A print shop doing miscellaneous and small work.

Job Press.—Any press for small, miscellaneous work.

Job Printer.—A printer who does cards, letter heads, handbills and small miscellaneous work.

Job Printing.—Commercial and small work, sometimes used to include nearly all printing except books, catalogues, magazines and newspapers.

Job Room.—A composing room in which job work is done in contradistinction to a book room.

Job Type.—See *Display Type*.

Jogger.—An attachment to a press that straightens the sheets.

Joint.—The junction of the cover sides with the back of a book.

Journeyman.—An experienced printer—one who has learned his trade.

Justifier.—A device on a typesetting machine which justifies the lines of type.

Justify.—To space lines of type so as to make them of absolutely equal length; (2) to add leads, or other suitable material, so that different sizes used in the same line will be made of uniform size.

Keep Standing.—To hold composed type after printing on the chance of using it again.

Keratol.—A water-proof cloth for book covers.

Kern.—That part of the face of a type in a long letter (as f or j) which overhangs its body.

Kettle-stitch.—A chain stitch made at head and tail of a book fastening a signature to the preceding signature.

Key.—A small instrument used to close and open metal quoins.

Keyboard.—The arrangement of keys in a typesetting machine.

Key Plate.—The plate in color printing which reproduces the picture and is used as the guide for obtaining register; in three-color process work it is usually the blue plate and in four-color the black plate.

Key Word.—A word, letter or figure, or combination of them, used as part of the address in an advertisement, and differing in each advertisement, so that the advertiser can tell from each reply the publication in which his advertisement was read.

Kill.—To discard composed matter; to eliminate from use.

Killed Matter.—Composed matter that is not to be used.

Kip Calf.—Leather made from heifer skin.

Knocking-down Iron.—An iron plate on which a book is placed in order to hammer down the ends of laced-in bands.

L Pattern.—Embossing somewhat similar in effect to leather, known as Levant.

Label.—A small piece of paper on which a name, title, address or similar matter is written or printed; may be obtained in many sizes, gummed on back, ready to attach to any object; (2) a piece of paper, cloth or split leather, lettered and placed on back of a book; (3) in the copyright act a label is defined as "An artistic and intellectual production impressed or stamped directly upon the article of manufacture or upon a slip or piece of paper or other material to be attached in any manner to manufactured articles or to bottles, boxes and packages containing them to indicate the article of manufacture."

Labor-saving Furniture.—Furniture made upon a standard unit thus facilitating its combination into different sizes.

Labor-saving Rule.—Rules cut into regular sizes ready for immediate use.

Laced In.—A method of binding in which silk thread or cord is passed through leaves and cover and tied outside.

Lacing In.—Attaching the bands to the boards of a cover by drawing them through holes punched in the board, fraying the ends, spreading them out and hammering them smooth before covering.

Laid Paper.—Paper showing a regular watermarked pattern of lines close together in one direction and crossed at right angles by other lines from one-half inch to about one inch apart in different makes, the lines being impressed by a wire screen during manufacture.

Lanston, Tolbert.—Inventor of Monotype type-casting and setting machine, about 1888.

Large Double Post.—A size of flat papers 21 x 33 inches.

Large-paper Edition.—An edition printed with extra wide margins.

Law Binding.—A form of plain leather binding, in light color, with two dark labels on back.

Law Buckram.—A cloth of strong texture similar to sheep in color.

Law Calf.—A term practically out of use; uncolored calf.

Law Sheep.—Sheepskin in its natural color, used largely for binding law books.

Lay.—To place in order, as pages for imposition or type in a case.

Lay Cords.—Bands stretched on sewing bench ready for the signatures.

Layout.—To plan the arrangement of type and cuts for any job often including the selection of type; to arrange the details, method and manner of handling a job; (2) a working diagram of a job showing how it is to be set, printed and bound.

Layout Man.—A man of taste and experience in printing whose duty it is to plan the arrangement of jobs and prepare layouts for them.

l.c.—Lower case letters.

Lead.—A thin strip of metal, as high as the shoulder of the type, to be placed between lines of type to separate them; its thickness is designated by points, one point being $1/72$ inch; the two-point lead is the one most commonly used and *leaded* matter is understood to mean matter with two-point leads between the lines; (2) to separate lines by the insertion of leads. In modern machine composition, type of a given size may be cast with an extra large body, thus securing the effect of leading, as ten point cast on twelve point body.

Lead Cutter.—A small machine for cutting strips of leads to required lengths.

Leaded Matter.—Type set with thin strips (leads) between the lines; in machine composition the leads are cast as part of the type body.

Leaders.—Periods used in setting tables and addresses to lead the eye across what would otherwise be open space; open leaders run one dot to an em and close leaders one dot to an en.

Leading.—The insertion of thin strips of metal, called leads, between lines in order to separate them and give an open appearance to the matter. Machine-set type can be set with a body larger than normal which is equivalent to setting the lead on the type in a single operation; Linotype slugs set the extra width, or lead, on their under side while Monotype may distribute it between top and bottom.

Lead Mold Electrotypes.—Electrotypes which are molded by a lead process instead of by the usual wax process; they have sharp outlines, claimed to be equal to the originals.

Lead Rack.—A receptacle with compartments arranged to hold leads of different lengths.

Leaf.—A single sheet of a bound book, making two pages; the name is supposed to come from the ancient practice of writing on leaves with a stylus.

Leaflet.—A small printed production of four pages, folded once; occasionally applied to a greater number of pages.

Lean.—A type which is condensed, or narrow in proportion to its height. See *Lean Matter*.

Lean Matter.—Matter for composition which requires full average time, or more, to set.

Leather.—The hide or skin of an animal which has been tanned by treatment with vegetable tannin or tanned by treatment with fats and oils or a solution of alum and salt.

Leather Binding.—Binding in which leather, or an imitation of it, is used instead of cloth.

Leatherette.—Imitation leather made of paper or cloth.

Leatheroid.—Material made of vegetable fibers and possessing qualities similar to leather.

Legal Cap.—Writing or bond paper, $8\frac{1}{2}$ x 13 inches, with a double vertical red line ruled about $1\frac{1}{4}$ inch

from left-hand margin and sometimes with a single vertical line about $\frac{1}{4}$ inch from right-hand margin; when made in double length, sheet is folded at head.

Legend.—The title or short description printed under an illustration; frequently called CAPTION.

Letter.—A single type; (2) the character or style of type as a *black letter*; (3) a written communication; (4) a size of writing paper 8 x 10 or more often $8\frac{1}{2}$ x 11 inches.

Letterals.—In proofreading to “read for letterals” is to read for spelling, etc.

Letter Board.—A board on which composed type is stored.

Letter Head.—A sheet of writing paper, usually $8\frac{1}{2}$ x 11 inches, with a printed heading giving name, address and nature of business of a concern.

Lettering Block.—A wooden dummy on which leather labels are lettered.

Lettering Box.—The box on a pallet for holding the type.

Letter-perfect.—Correct or accurate to the smallest detail.

Letterpress.—The text of a book as distinguished from its illustrations; (2) printing from type as distinguished from plates.

Letter Space.—To insert thin spaces between the letters of a word.

Levant.—High grade morocco with a grain somewhat coarser than Turkish morocco, made from Angora goat skin.

Library Buckram.—A gray shade of buckram as distinguished from the brown shade of Law buckram.

Library Cards.—Cards of various sizes, weights and ruling for record purposes, usually 3 x 5, 4 x 6 and 5 x 8 inches.

Lift.—The amount of paper placed on a press at one time by the feeder.

Ligature.—Two or more connected letters cast on a single body as *fi*, *æ*, etc. See *Logotype*.

Lightface.—Type in which all the elements are thin, thus giving a light effect when printed.

Limit Page.—A special page announcing an edition to be limited.

Limp Binding (semi-flexible).—A soft leather binding partly stiffened.

Limp Leather.—Binding in full leather without stiff boards.

Line Cut.—See *Zinc Etching*.

Line Drawing.—An outline pen and ink drawing that can be photographed without using a screen, as distinguished from a wash drawing.

Line Engraving.—The process of engraving on steel or copper plates in which the effect is produced by lines or combinations of lines.

Lineformer.—A metal device to ensure accurate curves in setting curved lines.

Linen Cloths.—Styles B and X of book cloths in which the color does not conceal the weave.

Line of Stars.—A line of asterisks (* * *) denoting the omission of words.

Lining Paper.—Strong machine finish, suitably sized used by binders for the linings, or end papers, of a book.

Linings.—See *End Papers*.

Lining Type.—Type having all the faces on each body line with each other at the bottom.

Linotype.—A typesetting and setting machine having suitable chamber for brass matrices of letters and figures which, by operating a keyboard, are released as required and brought together in a line, into which molten metal is run forming a solid line of type, or slug; the slug, so cast, is automatically moved aside, the matrices return to their places and the process is repeated; used in setting nearly all newspapers, many books and pamphlets and much other matter. Invented by Ottmar Mergenthaler and developed between 1876 and 1886; it sets type in solid lines up to five inches long and in five and a half to eighteen point inclusive.

Litho Blanks.—Card stock suited for lithographic work or ordinary printing, coated one or two sides, in $22\frac{1}{2}$ x $28\frac{1}{2}$. (Points indicate one-thousandths of an inch.)

Fine,	3	ply runs about 13 points thick.
	4	“ “ “ 17 “ “
	5	“ “ “ 20 “ “
	6	“ “ “ 24 “ “
	8	“ “ “ 29 “ “
	10	“ “ “ 36 “ “
	12	“ “ “ 42 “ “
Translucent,	2	“ “ “ 8 “ “
	$2\frac{1}{2}$	“ “ “ 9 “ “
	3	“ “ “ 10 “ “
	$3\frac{1}{2}$	“ “ “ 11 “ “
	4	“ “ “ 12 “ “
	$4\frac{1}{2}$	“ “ “ 13 “ “
	5	“ “ “ 15 “ “
	6	“ “ “ 19 “ “

Lithograph.—A print from a stone by the lithographic process.

Lithograph Paper.—Paper made for lithographic printing, free from chemicals which would affect either stone or ink.

Lithographic Stone.—A fine grained, yellowish, porous, slaty limestone found in Bavaria.

Lithography.—The process of printing from stone on which a design has been suitably made and which is prepared for printing by etching which enables the design to take the ink while the balance of the stone rejects it. Invented about 1796 by Alois Senefelder of Munich.

Lithotint.—A drawing on a lithographic stone made by the use of a liquid ink.

Lithotype.—To take prints from an etched stone; (2) the print so taken; (3) a stereotype made from a plaster mold taken from type.

Live Copy.—New manuscript or copy to be composed.

Live Matter.—Composed matter, plates or cuts which are to be printed from and are held for future use, in contradistinction to “dead” matter which has been used, or will not be used, and may be distributed or melted.

Loading.—Clay or other similar matter used in paper making to give weight.

Lock Up.—To impose a form and fasten securely in a chase so that it can be printed.

Logograph.—A written word; sometimes used for logotype.

Logotype.—A type which, on a single body, bears a syllable, word or words.

Long Primer.—An old name for a type midway between Pica and Brevier, practically equivalent to ten point.

Loose Back.—The back of a book in which the covering material is not glued to the back.

Low.—Quads or slugs lower than the face of the type, used when type is put on the press.

Lower Case.—The type case on the frame nearest the compositor, hence the lower case; (2) the small letters of the alphabet which are contained in the lower case.

Low Spaced.—See *Spacing*.

Low Spaces.—Spaces of ordinary height used in composition when the type or slugs are to be printed from and not electrotyped.

Low to Paper.—Types, slugs or engravings that are lower than the rest of the form.

Lozenge Indention.—See separate article on *Indention*.

M.—Monthly.

Machine Finish.—A term including all ordinary book paper which has not been run through special calendering rolls; more specifically, it generally excludes antique and rough finishes and refers to a moderately smooth surface.

Mackle.—A spot or blurred impression in printing.

Magazine.—The part of a composing machine which holds the matrices.

Mailer.—A mailing machine.

Mailing Boxes.—Collapsible boxes of tough manilla easily set up for mailing books, samples or any merchandise, fastened with metal tongue or button and twine; made to any dimensions.

Mailing Cards.—Advertisements printed on card-board or extra heavy stiff paper to be sent through the mail.

Maioli.—In binding, a scroll design through a framework of shields or medallions. See *Majoli*.

Majoli, Michael and Thomas.—Italians of the XV century who employed a style of binding of framework of shields and ribbons with interwoven scroll-work; also called *Maioli*.

Majuscule.—A capital letter, especially as made before the days of type.

Make.—To occupy certain space, as “to make a galley.”

Make-ready.—The operation of leveling up and lining up a form on the press so that all parts of it will give clear, clean and proper impression on paper when printed. With plain, solid, type matter the first form of a book requires several hours' work but subsequent forms require very little time; with open matter like poetry, more time is needed; in the case of half-tone illustrations much more time is required and about the same for each form and it is also necessary to cut “overlays”; (2) a sheet on which the overlays are pasted.

Make-ready Knife.—A specially shaped knife used to cut the paper to spot up a make-ready.

Make-up.—The act of arranging composed matter in columns, pages and forms; (2) the compositor who does this work; (3) the matter of which a book is composed—its signatures, illustrations, maps, etc.; (4) in a page, its style, type, leading and arrangement.

Make-up Rule.—A rule having a projection above the middle to aid in handling type.

Mallet.—A sort of hammer with a large wooden head, used with a planer to plane forms or beat form proofs.

Manutius, Aldus (1447–1515).—A Venetian printer who first used italic letters. See *Aldine*.

Marbled Calf.—Calfskin treated to show a marble-like effect.

Marbling.—The process of transferring pattern effects in colors to paper or edges of books from dyes floated on a suitable liquid surface by carefully laying on or dipping into the fluid the object to be dyed, the dyes having been worked into patterns by a sort of combing process.

Margin.—White space around the printed matter of a page; the *inside* margin is next to the back and is narrowest; the *head* margin is at top of page and is very slightly wider; the *front* margin is at outside of page and is still wider; the *foot* margin is at bottom of page and is widest of all. A pleasing effect is produced by having the amount of white space equal to the amount of printed surface.

Marginal Note.—A few words in small type printed in the margin of a page.

Marker.—A piece of ribbon fastened to headband of a book for use as a book mark.

Marking Up.—To mark position of the cords on back of a book.

Mass.—A group of printed matter on a sheet.

Masthead.—The standing matter at the head of the first page of a magazine or other regular publication.

Matter.—Composed type, often referred to as

dead—of no further use.

fat—easy to set.

lead—having leads between lines.

lean—difficult or slow to set.

live—to be used.

open—with short lines or open spaces.

solid—set close without leads.

standing—held for future use.

(2) any copy or proofs.

Matrix.—In type-founding, that part of a mold which forms the face of a letter; (2) in stereotyping, an impression of a form in papier-mâché, plaster or otherwise from which stereotype plates can be cast; (3) in type-setting machines, the mold from which the face of the type is cast.

Measure.—The width of type in a column or page, generally expressed in picas.

Medium.—A size of flat paper 18 x 23; (2) a size of octavo book about 6 x 9.

Melting Pot.—The receptacle in a casting machine in which the metal is melted.

Mergenthaler, Ottmar (1854–1899).—Inventor of the Linotype type-setting and casting machine 1876–86.

Meridian.—The old name for a size of type practically equivalent to 44 point.

Metal Base.—A metal body of suitable height made up in sections and having grooves so that by means of suitable clamps electrotpe plates may be attached to it for printing.

Millboard.—Heavy cardboard used for making book covers. Same as *Binder's Board* or *Pressboard*.

Millboard Machine.—A machine used to cut and square boards.

Minion.—An old name for type slightly smaller than Brevier, practically equivalent to seven point.

Minionette.—See *Emerald*.

Minuscule.—A small or lower-case letter, especially as used before the days of type.

Miter.—To bevel the ends of rules or borders so as to ensure a close joint.

Mitered.—In binding, a pattern of straight lines which meet but do not overrun.

Mitering Machine.—A machine for beveling the ends of rules and borders so that they will fit perfectly.

Mock Title.—See *Bastard Title*.

Modern.—The class of Roman type distinguished by hair lines, as well as heavier lines, and straight serifs, designed by Bodoni in 1783; sometimes called *Modern Roman* and occasionally simply *Roman*; this Glossary is set in a modern face. See *Old Style*.

Mold.—A hollow form in which type is cast; (2) in making paper by hand, a frame with wire bottom in which to form sheets from pulp.

Molder.—An electrotpe plate with the guards on, held in reserve, from which to cast new “working” plates when required.

Monoline.—A machine for setting and casting type in solid lines.

Monotone.—Of one tint or tone; (2) a type face having all lines of uniform width.

Monotype.—A typecasting and setting machine composed of separate keyboard and caster; on the former, a revolving paper ribbon is perforated with holes representing letters or figures, when the keyboard is operated; the perforated roll is transferred to the caster and there controls the movement of the matrices which produce individual types which are formed into words and assembled in lines. Invented by Tolbert Lanston, 1888.

Mordant.—The acid or other corrosive used to “bite” the metal in etching.

Morocco.—Fine, pliant, tough leather made from goat skin having various styles of artificially formed grains, known as French, Straight Grain, Turkey, Levant.

Morris, William (1834–1896).—An English poet, artist-printer and socialist, founder of Kelmscott Press and printer of the “Kelmscott Chaucer.”

Mortise.—To cut away, as an open space in a block for the insertion of type; (2) the opening so made.

Mosaic Binding.—Patterns formed by inlaying with colored leathers.

Mottled Calf.—Calf showing a pattern produced by an acid or ink.

Mounting Board.—Pasteboard suitable for use in mounting prints, photographs, etc.

Movable Types.—Individual types of separate charac-

ters and letters which can be set up, or composed, into words; invented about 1450 by Gutenberg or Coster.

MS.—A manuscript; in the plural MSS.

Mull.—An English name for *Super*.

Mutton Quad.—An em quad.

Negative Etching.—See *Reverse Etching*.

Neutralizer.—An arrangement installed on a press and designed to counteract the static electricity which, particularly in cold weather, causes trouble in separating and handling sheets of paper.

News.—Fresh or recent information regarding events—said to be derived from the initial letters of N(orth), E(ast), W(est), S(outh); (2) cheap paper, also called Newsprint, used in newspapers.

Newstone.—A coarse screen cut for newspaper work, usually etched on zinc; sometimes called a Quarter-tone.

Nick.—See separate article on *Type*.

Nickeltype.—A plate faced with nickel instead of copper.

Nipper.—The gripper on a press which holds the sheet against the tympan. See *Grippers*.

Nonpareil.—The old name for type half the size of pica. Equivalent to six point.

Normal.—The average width of face of any given size of type.

Notation.—Any system of abbreviations, signs or figures used to promote brevity or for convenience.

Note.—A size of writing paper 5 x 8 inches.

nr.—Next to reading matter.

Number.—A figure or combination of figures used to express quantity.

Numeral.—A character or symbol used to express a number; the Arabic numerals are 1, 2, 3, 4, etc.; the Roman numerals are I, II, III, IV, etc.; see *Notation*.

Nut Quad.—An en quad.

Obelisk.—See *Reference Marks*.

Octavo (Eightvo, 8vo or 8°).—Originally the number of leaves folded from a half sheet of paper, but now used to indicate approximate size, a page trimmed 6 x 9, printed on a sheet 25 x 38 being generally regarded as the standard.

Octodecimo (Eighteenmo, 18mo or 18°).—Originally the number of leaves folded from a half sheet of paper, but now used to indicate approximate size of a page trimmed about 4 x 6½ inches.

Odd Pages.—The right-hand pages of a book, numbered 1, 3, 5, etc.

Off.—A job is *off* when the press run is finished even though the form may be still on the press.

Off and On.—Skipping certain stitches in a signature in machine sewing.

Offcut.—The portion cut from a sheet which is larger than is required to print a form; (2) part of a printed sheet cut out and folded separately.

Office Time.—Time spent in correcting errors made in the printing office, in contradistinction to Author's Time.

Off its Feet.—Type is *off its feet* when it does not stand square upon its base.

Offset.—A mark or smut on a printed or white sheet caused by contact with a freshly printed sheet on which the ink is wet; sometimes called Set-off.

Offset Lithography.—See *Offset Printing*.

Offset Printing.—A rotary press process based on lithographic principles, the matter to be printed being engraved or etched on metal plates which are attached to a cylinder of a press, inked, an impression made on a rubber blanket on a second cylinder and transferred from it to the paper which runs on a third cylinder; the rubber blanket is soft and yielding and will give an impression on almost any surface; half-tones can be printed pleasingly on rough paper and color work gives remarkable results.

Oiled Sheet.—Oiled paper used to prevent offsetting.

O. K.—All correct; said to be derived from "oll korrekt" or "Okeh."

Old Style.—One of the two faces of body type most commonly used, having its elements of comparatively uniform thickness and with oblique serifs.

On.—Number of cuts or pages in a form; one cut four "up" is four "on"; four cuts four "up" is sixteen "on."

Ooze Calf.—See *Flesher*.

Opened Edges.—Leaves of a book which have been cut open by hand.

Open Matter.—Composed matter much leaded or having short lines and much white space.

Open Spacing.—Wide space between words.

Optical Center.—The point on a page which appears to the eye as the center but which is above the center—about one-eighth; important to remember in placing a line which is to appear to be at the center.

Orihon.—Ancient Chinese and Japanese books having their leaves fastened together along one margin on the principle of modern side wiring.

Ornament.—A headpiece, tailpiece, other device or a rule or border used to embellish a page.

Out.—A proof reader's marginal mark to indicate an omission.

Outlook Circular.—A folder having a slot cut in it so that the address on the enclosed imitation type-written letters serves as the address for the folder.

Outlook Envelopes.—Envelopes having a small opening on their face covered with transparent material, so that the enclosed letter, bill or statement may be folded to show the address.

Out of Boards.—A book having board sides projecting to form a square like cloth books.

Out of Print.—Entirely sold out by the publishers.

Out of Sorts.—The condition which exists when all of certain letters of a font have been used.

Out Page.—The outside or first page of a folded signature.

Outset.—To pull out, as to remove four blank pages from a printed signature.

Outside.—The side of a printed sheet which contains the first page; (2) the outer, or soiled, sheet of a package or bundle.

Overcasting.—To sew single leaves over and over; also called *Whipstitching*.

Overhang.—To project beyond the main body, as beyond the main body of a type, or a paper cover beyond the inside pages of a booklet or pamphlet.

Overhang Cover.—See *Extension Cover*.

Overlap Cover.—See *Extension Cover*.

Overlay.—A piece of thin paper placed on the tympan of a press and cut so as to compensate for any depression in the form or to increase the pressure at certain points; (2) a preparation of chalk or other substance used for the same purpose.

Overlay Cutter.—A man who cuts overlays for fine cut work.

Over-run.—To carry words from one line to another, often made necessary through inserting or deleting one or more words; (2) copies printed in excess of an order; (3) paper made up or delivered in excess of quantity ordered.

Oversheets.—Sheets or signatures of certain forms in excess of the total number of Complete Copies obtainable, due to running different numbers of sheets on the forms or unequal spoilage on press or in bindery.

Oxford Bible Paper.—Very thin, soft and opaque paper. Similar to India Bible paper, first used by Oxford University Press.

Ozokerite.—Mineral wax used to take the impression of an object to be electrotyped.

p.—Page; in the plural pp.

Packet.—A size of writing paper 5¾ x 9 inches.

Packing.—Paper, millboard or rubber used on the impression surface of a press between the metal and the sheet to be printed. See *Tympan*.

Pad.—Sheets of paper of uniform size, usually with a thin sheet of cheap cardboard for a back, gummed at head (and sometimes also on left side) to hold the sheets together, sometimes with paper or muslin over the gummed edges; of white paper or writing manila, plain or ruled, or of sheets with special printed headings or blank forms; containing 60 or more sheets made up commercially in the following sizes:

$2\frac{3}{8} \times 4$	$4\frac{1}{2} \times 7$
$2\frac{3}{4} \times 4\frac{1}{2}$	5 x 8
3 x 5	$5\frac{3}{4} \times 9$
$3\frac{3}{4} \times 5\frac{3}{4}$	8 x 10
4 x $6\frac{3}{8}$	8 x $12\frac{1}{2}$

Sometimes called Scratch Pads or Desk Pads.

Padding.—To make up into pads.

Page.—One side of a leaf of a book; (2) type, slugs or cuts made up into sections of uniform size for electrotyping or printing; (3) the matter printed on one side of a leaf.

Page Cord.—Twine used for tying up pages.

Page Proofs.—Proofs pulled of matter after it has been made up into pages.

Paginate.—To give numbers to the pages of a book.

Pagination.—The system of figures used to indicate the page numbers of a book; (2) the act of paging; (3) figures used in paging.

Paging.—The order of the pages of a book; (2) the act of numbering pages; (3) making up type matter into pages.

Paging Machine.—A numbering machine.

Palette Knife.—A thin, flat knife for mixing inks.

Palimpsest.—A parchment, or other material, from which the original writing has been more or less completely erased and new matter written over it.

Pallet.—A tool to hold type used in lettering.

Pamphlet.—A brief essay or treatise, without permanent binding, but usually having paper cover.

Pamphlet Bindery.—See *Bindery*.

Pamphleteer.—A writer of pamphlets.

Panel.—A section of matter enclosed in a rule border, often used at the head of a chapter, column or article and in advertisements wherever prominence is desired; (2) a rectangular space or square on a cover enclosed by lines or sunken; (3) the space between stamped lines or raised bands on the back of a book.

Pantasote.—A trade name for a sort of leather cloth; sometimes called imitation leather.

Paper.—A substance produced by chemical and mechanical processes consisting essentially of interwoven cellulose fibers.

Papering Up.—To cover the leaves of a book to protect it during further work.

Papier-Mâché.—Tough material made by gluing and pressing together sheets of paper, or from paper pulp mixed with size, oil or resin, which material can be molded into many forms.

Paper Makers' Felt.—A coarse, loosely woven fabric used in paper making to receive the matted pulp from the wire and carry it on through the press rolls until it becomes firm and strong enough to travel alone.

Papyrus.—The inner bark of a reed growing on the banks of the Nile which was written on with a soft pen; it was prepared by laying strips over each other at right angles and fastening with gum and successive strips were joined until a roll was produced.

Paragon.—An old name for a size of type practically equivalent to twenty point.

Paragraph.—See *Reference Marks*.

Parallel Mark.—See *Reference Marks*.

Parallel Rule.—See *Rules*.

Parchment.—A thin sheet of specially prepared sheepskin.

Paring.—To thin the edges of leather and remove rough edges; sometimes called *Skiving*.

Pasteboard.—Layers of paper pasted together, sometimes made from waste printed matter.

Paster.—A name or brief announcement printed on

gummed paper so that it may be easily attached to a ballot or any other object.

Pastewash.—Paste that is diluted with water.

Pasting Down.—To paste end papers to the boards.

Patent Block.—A block of hard wood on which a bevel-edge electrotpe may be clamped firmly for printing.

Pearl.—An old name for a size of type smaller than Agate, and practically equivalent to five point.

Pebbling.—The roughened effect, in various patterns, given to paper by a roller in a species of embossing machine.

Pegamoid.—An English make of imitation leather.

Pennysaver Envelopes.—Envelopes which present the appearance of being sealed, but which actually have an opening and can be mailed for one cent.

Perfecting.—Completing the presswork on a sheet by printing its second side.

Perfecting Press.—A sort of double ender press which prints both sides of a sheet before delivering it.

Perforate.—To make a continuous series of small holes to facilitate tearing off a portion of a sheet, as a check from a stub; they may be made when printing by including a steel perforating rule in the form or independently by machine.

Perforating Machine.—A machine for perforating sheets of paper.

Perforating Rule.—A steel rule, type high, to be locked up with a form, which makes a line of small cuts, or perforations, in a sheet when printed so that it can be easily torn.

Perforations.—A series of small slits or round holes punched in a sheet to enable it to be torn easily at that point.

Persian Morocco.—Morocco made from Persian goat skins; many imitations of it are now made.

Petits Fers.—Small finishing hand tools.

Phat.—An old-fashioned, compositor's term for fat matter.

Photo-engraving.—The general process of producing relief plates for ordinary printing by photographing upon copper or zinc and etching the plate by means of an acid.

Photoglyphography.—The art of engraving plates in intaglio.

Photogravure.—A print from an intaglio plate having minute depressions but no sharp incised lines.

Photomechanical.—The nature of a process in which photography is supplemented by etching or engraving.

Phototype.—A photo-engraved plate made in relief; (2) a print from such plate.

Phototypography.—Production or use of phototypes.

Pi.—A mass of mixed up type which must be sorted before it can be used.

Pica.—The old name for a size of type, measuring nearly six lines to the inch, practically equivalent to twelve point; it is the printer's standard of measurement for length of lines, thickness of leads, rules, etc. As now used, *pica* means 12 points.

Pick for Sorts.—Picking out types from matter which has been composed and is standing.

Picking.—Flaking or loosening of spots on the surface of coated papers, sometimes due to very tacky ink and sometimes to defects in the coating.

Pick-up.—Composed matter which is kept standing and which may be used again.

Pieced.—The use on a book cover of material different from the covering of the book as leather labels for titles.

Piece Fractions.—Figures half the depth of the type with which they are used, having a short horizontal line over the denominator so that they can be made up into fractions. See *Fractions*.

Piece Hand.—A printer or binder who is paid by the amount of work done and not by the day.

Piece Work.—Such work as can be reckoned by count rather than by time consumed, as composition by the thousand ems or folding by number of folds.

- Pigment.**—Coloring matter; that used in printing ink to supply body and color.
- Pigskin.**—The tough and strong skin of a pig used in binding.
- Pinhead Perforations.**—A series of small, round holes made by a machine for the purpose of making it easy to detach part of a sheet, as between a check and stub in a check book.
- Pinmark.**—See separate article on *Type*.
- Pip.**—A spot on a playing card; (2) a small electrotpe of a playing card, about 32 points.
- Plane.**—To make the surface of a page or form uniform by means of a planer and mallet; to plane down.
- Planer.**—A smooth block of wood used to level the face of a page or form of type by tapping it with a mallet; when covered with felt or like material, used to take proofs by laying it on the paper and tapping with mallet.
- Planograph.**—To print from a plane surface.
- Planography.**—The process of printing from a plane surface, as Lithography, in contradistinction to printing from raised letters (Typography) or from sunken letters (Intaglio).
- Planogravure.**—Engraving printed from a flat surface.
- Plant Complete.**—A book manufacturing establishment equipped to handle all kinds of composition, presswork and binding, make electrotpe plates, and furnish complete service.
- Plantin, Christophe (1514–1589).**—A French printer celebrated for the beauty of his work.
- Plate.**—A reproduction of type or cuts, as an electrotpe or stereotype; (2) an etched or engraved sheet of metal; (3) a printed illustration; (4) a full-page illustration or chart.
- Plate Box.**—A heavy wooden box to hold usually 32, 48 or 64 electrotpe plates.
- Plate Matter.**—Stereotype plates made from the same matter and sold to various newspapers at the same time.
- Plate Paper.**—Smooth finished paper suitable for printing from engraved plates; (2) paper colored on one side.
- Plate Press.**—A press on which engraved plates are printed.
- Plate Proofs.**—Proofs pulled of electrotypes after casting; not to be confounded with Foundry proofs.
- Platen.**—On a job press, the part which receives the paper and presses it against the form to receive the impression.
- Platen Press.**—A press in which the form and paper are both on flat surfaces which are brought in contact to produce the impression.
- Pleated Fold.**—The style of folding a booklet so that the tops of alternating pairs of pages are closed, page one being printed, two and three blank with closed top, four and five printed, six and seven blank with closed top, and so on throughout.
- Plough.**—A tool for trimming books.
- Pluvisin.**—An English imitation leather.
- Ply.**—A term generally used as a measure of thickness.
- Pocket.**—See *Book Pocket*.
- Point.**—The standard unit of measurement for type, practically 1/72 inch (actually .013837 inch); (2) a unit of measurement of thickness for paper, cardboard, etc., in which case it is 1/1000 inch; (3) a period. It is important to remember that a point in type measure is equal to nearly 14/1000 inch.
- Point Folder.**—A folding machine in which the perforations in the printed sheet fall on the projecting pins of the machine.
- Pointillé.**—Decoration by means of dots or points.
- Point Paper.**—Paper that is laid out in regular squares.
- Points.**—Sharp points of metal attached to a form in order to punch small holes in the sheet while being printed, said holes serving as guides for folding on folding machine, usually 15 inches apart.
- Point Set.**—A font of type in which the width of all letters is a multiple of a point.
- Point System.**—The system now used for making all type bodies, making justification easy and certain, each "point" being 1/72 inch and all leads and material being multiples of one point.
- Pointwise.**—The vertical dimension, or height, of type in contradistinction to its horizontal dimension, which is setwise; (2) measured by points, each of which is practically 1/72 inch.
- Polished Buckram.**—Fine, smooth book cloth showing the grain.
- Polisher.**—A steel tool used to put a gloss on leather after finishing.
- Pompet.**—An old name for an inking ball.
- Position.**—The location in which matter is placed in a newspaper or periodical, usually indicated by the first letters of words, as nr. means next to reading matter.
- Post.**—In handmade paper, a gross of sheets with alternating felts ready for the screw press; (2) a size of writing paper which took its name from the watermark of a posthorn.
- Postal Card.**—An official card issued by a government, having a stamp printed on it, suitable for brief messages, first used in Austria about 1869 and in the United States about 1873. These cards may be obtained 48 on a sheet when it is desired to print them in large quantities. See also *Government Postal Card Stock*.
- Post Card.**—An unofficial card of a size which can be mailed at same rate as a postal card; picture post cards originated in Germany in 1870.
- Poster.**—A large advertising sheet with big display type, often in colors and illustrated, pasted to a fence or wall; a one-sheet poster is 28 x 42, a two-sheet is double that and so on.
- Poster Stick.**—A large composing-stick of wood used in setting posters and other large work.
- Poster Type.**—Large sizes of type for use in setting posters and other large sheets, sizes above one inch being made of wood.
- Preface.**—An account of the origin and purpose of a book, constituting part of the "front matter."
- Preliminary Matter.**—See *Front Matter*.
- Press.**—The collective papers and periodicals of any city, section or country; writers, editors and authors as a class; a place where printing is done; used with a distinctive name to designate a printer or publisher; a printing machine. See *Printing Press*.
- Press Board.**—See *Millboard*.
- Pressing Boards.**—Boards having projecting brass strips to fit into the grooves used to place between books in standing press.
- Pressing Plates.**—Nickel plates placed next to leather bindings under pressure to give them finish.
- Pressman.**—The man in charge of one or more presses in a pressroom, who makes ready the forms and supervises the running.
- Press Pin.**—An iron bar for turning the screws of a standing press.
- Press Proofs.**—Proofs pulled of a job on press after it is made ready.
- Press Revise.**—A sheet from the press taken to see if corrections marked on a press proof have been made.
- Press Roll.**—One of a series of rolls on a paper-making machine through which the paper is carried on endless felts and which serve to squeeze out the water and give consistency to the paper.
- Press Room.**—The room in which printing (presswork) is done and in which the temperature and humidity should be controlled in order to secure good work.
- Presswork.**—The process of printing sheets on a press; (2) the character of the printing.
- Print.**—In general anything printed by typographic, intaglio or lithographic process; (2) the size or appearance of printed matter, as "large print" or "poor

print;" (3) in the meaning of section three of the copyright act, a *print* is "an artistic and intellectual production designed to be used for an article of manufacture and in some fashion pertaining thereto, but not borne by it; such, for instance, as an advertisement therefor."

Print and Turn.—See *Work and Turn*.

Printer.—A person engaged in the printing business—an owner or manager even if not practical; (2) one working practically in a mechanical department of the business; (3) a compositor rather than a pressman.

Printer's Devil.—The boy-of-all-work in a printing office.

Printers' Lice.—Imaginary "lice" produced by wetting composed type and squeezing it together, thereby forcing the water to squirt into the face of a green apprentice who has been invited to look very close in order to see the small insects.

Printery.—A printing office.

Printing.—An impression made on paper or other suitable material; (2) the art of multiplying impressions; (3) the process of producing reading matter from "copy" to completed book; (4) an edition of a book. Printing is classified according to the surface from which the impressions are taken; when made from *raised* letters or surfaces as type, halftone engravings, zinc etchings or woodcuts, it is called **TYPOGRAPHY**; when made from *surface* letters by processes based on the selective properties of a prepared surface and greasy ink, it is called **LITHOGRAPHY**; when made from *sunken* letters, as in steelplate, copperplate and photogravure, it is called **INTAGLIO**.

Printing Ink.—A viscous substance made in black and colors, run thinly over a printing surface on a press in order to enable the said printing surface to reproduce itself upon the paper or other material to be printed; a mechanical mixture of oils and pigments.

Printing Office.—A print shop; a printery; a place where printing is done.

Printing-press.—A machine in which types or plates may be placed, suitably inked and brought into contact with the paper or other material which is to receive the impression; some varieties are:

Adams Press—a large bed and platen power press, forerunner of the cylinder, formerly much used in book printing.

Card Press—a small, light press adapted only to cards and small work.

Chromatic Press—a press for printing several colors at one time. Same as *Multicolor*.

Copper-plate Press—a press for printing from engraved copper plates.

Cylinder Press—a press with a rotating impression cylinder under which a bed containing type or plates moves forward and backward.

Drum Cylinder—a press with one large cylinder.

Job Press—any press, platen or cylinder, up to 25 x 38, but more specifically a platen press of the Gordon or Universal type. An **EIGHTH MEDIUM** job press prints a form about 8 x 12; a **QUARTER MEDIUM**, about 10 x 15, and a **HALF MEDIUM**, about 14 x 17.

Multicolor Press. Same as *Chromatic*.

Perfecting Press—a press which prints both sides of a sheet before it leaves the press.

Platen Press—a press on which the form to be printed and the paper are both on flat surfaces.

Rotary Press. See *Web Press*.

Stop-cylinder Press—a press in which the impression cylinder stops during the return of the bed.

Two-color Press—a press on which two colors may be printed on one side of a sheet before the sheet leaves the press.

Two-or-Three-revolution Press—a press in which the cylinder revolves two or three times to an impression.

Web Press—a press which prints from a roll of paper instead of from flat sheets.

Web Perfecting Press—a press which prints both sides of a roll of paper, cuts the roll and delivers in folded signatures and sometimes pastes as well.

Print-shop.—A store where engravings, prints and other illustrations are sold.

Process.—The production of relief printing plates by means of photography and mechanical or chemical action.

Process Printing.—The method of printing three colors, yellow, red and blue, from half-tone plates, sometimes with a black plate added, the proper combination making possible the reproduction of practically all colors and shades.

Progressive Proofs.—Proofs of plates for color printing showing each color separately and also the combined colors in the order they are to print, as the second on the first, the third on the second and first and the fourth on the third, second and first.

Proof.—An inked impression of composed type taken for the purpose of making corrections, or of a plate or engraving for inspection; (2) in engraving and etching, an impression taken to show its condition at any stage of the work.

Proof Paper.—Paper used in composing room for proofs, cut to sizes for galleys and large and small forms; white paper is commonly used for galley and page proofs and different colors for foundry proofs and patches.

Proof Planer.—One covered with felt, used with a mallet to beat form proofs.

Proof Press.—A hand press for proving type and plates.

Proof Puller.—A person employed in pulling proofs.

Proof Reader.—A person who reads and revises proofs.

Proof Room.—A room in which proof readers read and revise proofs.

Proofs.—Printed impressions of type, plates or other matter to be read or examined for errors or defects.

Proof Sheet.—A sheet on which a proof has been taken, having extra wide margins to allow space for corrections.

Property Man.—See *Storekeeper*.

Prospect.—A person or company who has, or who is likely to have, business that may be obtained.

Publisher's Binding.—Ordinary cloth binding.

Pull.—The attractive power in advertising which produces inquiries and correspondence and results in orders; (2) the drag of a sheet on press or attraction of the paper for the form.

Pulled.—A book from which the cover has been taken and the signatures separated.

Pull-out Circular.—A circular of long and narrow pages folded over and over in the style of many time tables; sometimes called "Catstep" circular.

Pulp.—A mixture of rag or wood fibres forming a base from which paper is made.

Punch.—A tool for punching a hole.

Punching.—To make holes by means of a punch.

Punctuate.—To use punctuation marks in written or composed matter.

Punctuation.—The art of expressing in written or printed matter, by the use of signs, symbols and arrangement, the meaning which would be conveyed by the voice and the expression of the speaker if the matter were spoken; the usual signs or marks are:

Period .	Quotations—double " "
Comma ,	Quotations—single ' '
Colon :	Parentheses ()
Semi-colon ;	Brackets []
Hyphen - or -	Leaders
Dash —	Ellipsis * * *
Exclamation !	Brace {
Interrogation ?	Abbreviation .

Puppy.—Specially prepared rubber used to remove gold leaf from a book.

Pynson, Richard.—A printer who first used diphthongs in the typographical alphabet and introduced Roman types into England in 1498.

q.—Quarterly.

Quad.—The commonly used abbreviation of Quadrat.

Quadrat.—A thick space of an en, em or several ems in length used to fill out blank space.

Quadrille Ruling.—Ruling in squares of about $\frac{3}{8}$ inch.

Quadruple Imposition.—Imposed to fold on a “Quad” folding machine.

Quarter Binding.—In binding, cloth or leather back with flush board sides.

Quarternion.—Four sheets fitted into each other to make a solid gathering.

Quarternion.—See *Newstone*.

Quarto (4to or 4°).—Originally the number of leaves folded from a half sheet of paper, but now used to indicate size of a page trimmed approximately 9 x 12 inches.

Query.—A question mark on the margin of a proof to call the author's attention to an inaccuracy or doubtful point.

Quire.—Twenty-five sheets; one-twentieth of a ream; when a ream was formerly counted as 480 sheets a quire was 24 sheets.

Quoin.—A wedge formerly of wood, but now usually of metal and in pairs, to lock up type in a chase or galley by being forced into the space between the side of the chase or galley and the strip of furniture resting against the side of the type, and tightened by a key.

Quoin Key.—A small device for tightening metal quoins.

Quotation.—A small piece of metal furniture; (2) a single quotation mark; (3) words, sentences, paragraphs or any expression used by another quoted in (or nearly in) the user's language and enclosed in quotation marks.

Quotation Furniture.—Metal furniture cast in lengths of four, eight, twelve, sixteen and twenty picas.

Quotation Marks.—Inverted double commas (“) placed at the beginning and double apostrophes at the end of a quoted passage; when a quotation includes several paragraphs, the quotation marks repeat at the beginning of each one, as well as appearing at the beginning of the first and the end of the last one; when a quotation is made within a quotation, the included quotation is preceded and followed by single quotation marks.

Quoted Matter.—Matter between quotation marks.

Quotes.—Quotation marks.

Rack.—See *Frame* and *Stand*.

Railroad Furniture.—Metal furniture having a central connection between the two side walls.

Rat.—A term of contempt for a printer who works for less than established rates.

Ratchet.—A small tool with teeth used to turn the screws on patent blocks in locking up and unlocking plates.

Ratting.—To work for less than established rates of pay.

Reader.—See *Proof Reader*.

Ream.—Twenty quires, or five hundred sheets; *occasionally*, however, reams are counted by the old method as 480 sheets and less frequently high bulking papers as 512, 516 or 520 sheets.

Recase.—To replace a book in its original cover with or without resewing.

Record.—The roll of paper perforated by the keyboard of a Monotype which is transferred to the caster and controls the casting of the type.

Record Ruling.—Faint horizontal lines and a heavy vertical line near left-hand margin.

Recto.—The right-hand page of a book bearing the odd folio—opposite of Verso.

Reducer.—A substance mixed with ink to thin it or reduce its consistency.

Reference Marks.—Marks inserted in reading matter opposite a word to refer to a note usually in small type at the foot of a page or column; they are:

Star or Asterisk *

Dagger or Obelisk †

Double Dagger ‡

Section Mark §

Parallel Mark ||

Asterism **, ***, * * *

Index ☞

Paragraph ¶

Superior Figure ¹

Superior Letter ^a

Register.—The correct relation of printed lines in regard to each other so that the lines are in alignment on the two sides of a sheet; (2) in color work, the exact position of the colors so that none overlaps or falls short of its proper position; (3) a marker.

Register Sheet.—A sheet that is examined and tested to see if the register is correct.

Reglet.—Thin strips of wooden furniture from a nonpareil to two picas in thickness used for spacing between lines in large display work and to fill up blank space.

Relief.—Raised, engraved printing.

Relievo.—See *Rilievo*.

Reprint.—A new printing or edition of a book; (2) an edition issued by some one other than the original publisher; (3) to print over again.

Reticulate Ruling.—Ruling in squares of about $\frac{3}{16}$ inch.

Retouch.—To modify, strengthen or improve details, as on a photograph or negative; (2) to re-engrave a worn plate.

Reverse Etching.—A plate made to reverse the colors of the original so that the black will appear as white and *vice versa*; (2) sometimes used to refer to plates in which the position of the subject is directly reversed, but these should always be described as *reversed position* plates.

Reverse Indention.—Same as *Hanging Indention*.

Reverso.—See *Verso*.

Revise.—To examine for errors or compare with a previous proof; (2) a corrected proof.

Revision.—Comparison of a proof with a previous one to see if all corrections have been made; (2) final correction of a MS. or corrections and alterations of a printed work prior to issuing a new edition.

Rexine.—An English imitation leather.

Ribbon Marker.—A small ribbon attached to head band of a book used as a bookmark.

Ride.—To work above its proper level as a form of type in printing; (2) in color printing to print one color over another.

Rilievo.—In relief, as opposed to intaglio.

Riser.—An English term for a block to hold an electrotype or stereotype.

Roan.—Sheepskin that is dyed a dark color and used in cheap binding.

Roll.—To apply ink to a form by rollers; (2) to calender, as paper; (3) a roller in a calendering machine; (4) in paper making, a bladed cylinder for working paper pulp in the tub; (5) a narrow strip of papyrus or vellum rolled from both ends toward the center; (6) a finishing tool with brass wheel bearing a design on its circumference, used to decorate leather books.

Rolled Edges.—Covers having their edges marked with a roll.

Roller.—An iron rod covered with an elastic composition made of glue, molasses, glycerine etc., used to distribute the ink over the type on a press; (2) in lithography, a leather-covered rod.

Roller Composition.—See *Roller*.

Roller Press.—A printing press with a cylinder that rolls back and forth; (2) a machine for calendering paper.

Rolling Machine.—A machine used to press firmly together the leaves of a book.

Roman.—The face or style of type commonly used in books, periodicals, newspapers and the like, with perpendicular letters as distinguished from italics, having comparatively heavy upright strokes and lighter horizontal strokes, called Old Style when on the lines of XVIII century faces with all strokes most nearly uniform and simple, and Modern when

on the lines of the early XIX century faces when there is greater contrast of heavy and hair lines; (2) sometimes in a restricted sense to mean "Modern" in contradistinction to "Old Style."

Roman Numerals.—See *Numeral*.

Rotary Photogravure.—An intaglio printing process adapted to long runs and producing fine effects. The photo-engraving is engraved by the cross-line method on a copper cylinder and inked by covering its surface with thin ink which fills the depressions and is cleaned from the surface by a scraper or "doctor" so-called.

Rotary Press.—See *Printing Press*.

Rotogravure.—See *Rotary Photogravure*.

Rough Proofs.—See *Hand Proofs*.

Roulette Border.—A border design made with a roll.

Rounce.—A cylinder with crank and strap which moves the bed of a hand press back and forth.

Rounding and Backing.—Forming the back of a book by hand with a hammer, or by machine.

Rounding Hammer.—A hammer used in rounding the back of a book.

Roundlet.—A small gold circle used in book decoration.

Router.—A routing machine.

Routing.—The process of cutting from an engraving or plate such portions of the metal as should not show in the printing.

Routing Machine.—A machine for routing metal.

Roxburgh.—A binding of black leather back lettered at top within a border, cloth sides, uncut edges and gilt top.

Royal.—A size of flat papers 19 x 24 inches; (2) a book size of Octavo about 6½ x 10 inches.

Rub-off.—An impression made by placing a piece of strong, thin paper over the lettering on the back of a book and rubbing it with Heel-ball.

Rubricate.—To illuminate or tint with red, as a book.

Ruby.—The English equivalent of Agate.

Rule.—See heading *Rules*, also *Column*, *Composing*, *Labor-saving*, *Make-up* and *Perforating Rule*.

Rule Border.—A frame or border of ordinary rule fitted around a page or a section of type.

Rules.—Strips of brass or steel, type high, used in printing and named according to face or use, as:

dotted rule	.....	hairline	——
wave rule	~~~~~	one point face	——
parallel hairline	=====	two point face	=====
parallel two point	=====	three point face	=====
Oxford (Scotch) lgt.	=====	four point face	=====
Oxford (Scotch) hvy.	=====	six point face	=====

Rule Work.—Tabular or similar work containing many rules.

Ruling.—The process of making light lines on paper by means of special pens and a ruling machine; almost any plan of ruling may be done; there are certain definitely established styles, many of them named for the work to which they are adapted, as cash, commercial correspondence, ledger, library, plain quad-rille, record, reticulate, typewriter.

Ruling Machine.—A machine carrying a number of special pens, into which sheets of paper are fed and ruled.

Ruling Pen.—A pen specially designed for use on a ruling machine to form lines of uniform thickness.

Rune.—A character of one of the early alphabets, taken from a Greek letter and simplified so as to cut easily in wood; superseded by the Roman alphabet; (2) an ancient, obscure or mystic verse or poem.

Run In.—To set without paragraphs in order to save space or to insert matter without making a new paragraph; (2) to alter the position of matter, as to run in beside a cut.

Running Head.—The line which appears across the top of a page of a book and generally includes the folio; it may be set in almost any size and style of type and may be with or without rules above and

below, or below, it; its subject matter is generally made up in one of the following ways:

- (a) Left Hand—title of book
Right Hand—title of chapter
- (b) Left Hand—title of book
Right Hand—title of book
- (c) Left Hand—title of chapter
Right Hand—subject matter of page

Running Title.—See *Running Head*.

Run on Sorts.—An unusual demand for a certain letter or letters in composition.

Run-up.—A book is run-up when the fillet on back from head to tail is not mitered.

Russia Leather.—Fine leather, made in Russia, possessing a peculiar aromatic odor, and of a brownish red shade; both color and odor are imitated in other makes.

Rust, Samuel.—Inventor of the Washington hand press, 1829, still used for pulling proofs.

S Pattern.—Also called silk pattern; a pattern consisting of fine diagonal lines.

s.—A Sunday issue or publication.

Saddle Stitch.—To stitch with thread, silk or wire through the back of a booklet or pamphlet. See *Saddle Wire*.

Saddle Wire.—To insert wires through the back of a booklet or pamphlet and through its cover to bind them together.

Salesman's Dummy.—See *Dummy*.

Salutation.—The opening words of a letter as "Dear Sirs"; (2) the name and address.

Sawing In.—To saw grooves in the back of a book for the bands.

s.c.—Small caps.

Schoeffer, Peter (1430?–1502?).—Son-in-law of Johann Fust and manager of his printing business. Inventor of punches for type-making.

Score.—To impress paper or cardboard with a line, frequently dotted, to show where it should fold or tear and to enable it to do so without injury to the sheet; scoring may be done while printing or by a separate impression but for heavy stock is best done on a scoring machine.

Scoring Machine.—A machine for scoring cardboard.

Scotch Rule.—See *Rules*.

Scratch Pad.—See *Pad*.

Screen.—A pane or plate of glass ruled into small squares, which is interposed between the camera and the object photographed, which breaks up the picture into minute dots, preserving the lights and shadows, or tones, of the original. Screens must be adapted to the surfaces on which the half-tone engraving is to print, about as follows:

- 85 to inch for newspaper.
- 100 to inch for half-tone news and machine finish.
- 120 to inch for super and English-finish.
- 133 to inch for half-tone super, koatine and ordinary coated.
- 150 to inch for good coated.
- 175 to inch for extra coated.
- 200 to inch for highest coated.

Half-tone cuts should be made with special reference to the printing quality of the stock to be used and the engraver should be furnished with some of it, if possible, to use in pulling his proofs. If in doubt about the advisability of two screens, it is generally best to use the lower. If dull finish coated is used extra deep etching is required.

Scrinia.—Cylindrical boxes in which ancient rolls were kept.

Script.—Type made to imitate handwriting more or less closely.

Secondary Covers.—Fly leaves of the same material and color, or harmonizing shade, but of lighter weight than the cover, used in booklets and pamphlets for embellishment and style.

Section.—A division or subdivision of a book or other

printed matter; (2) a number of signatures sewed together; (3) the character (§) used to indicate a subdivision; (4) an English name for *Signature*.

Sectional Blocks.—See *Metal Base*.

Section Mark.—See *Reference Marks*.

Semimonthly.—Issued twice a month.

Semiweekly.—Issued twice a week.

Senefelder, Alois.—A native of Munich, who about 1796 discovered the basic principle of Lithography while mixing inks on a stone.

Serif.—See separate article on *Type*.

Set.—To compose type or arrange it to form words and sentences; (2) the horizontal dimension or width of type, expressed in units on type casting and composing machines, and in general terms as condensed or thin; average or normal; extended or fat.

Set-off.—See *Offset*.

Set Up.—To put into type, to compose.

Setwise.—Referring to the horizontal dimension, or width, of type, in contradistinction to its vertical dimension, or height, which is pointwise.

Sew.—To fasten together with thread by means of a needle; in edition bookbinding by means of Smythe and Singer machines.

Sewer.—One who sews the signatures of a book.

Sewing Bench.—A board with two uprights and an adjustable bar between which and the board are stretched the tapes on which the book is sewed.

Sextodecimo (Sixteenmo, 16mo or 16°).—Originally the number of leaves folded from a half sheet of paper, but now used to indicate approximate size, or a trimmed page about $4\frac{1}{2} \times 6\frac{3}{4}$ inches.

Shake.—An English term for a slur.

Shank.—The body of a type, the plain part below the face.

Shears.—See *Board Shears*.

Sheepskin.—Leather made from sheepskin.

Sheet.—A piece of paper made to a standard or definite size and thickness; also $\frac{1}{25}$ of a quire or $\frac{1}{500}$ of a ream.

Sheets.—Printed sheets of paper as they come from the press ready to go to the bindery.

Sheet Straightener.—A person employed to jog up or straighten large sheets of paper in a press room.

Sheetwise.—The process of printing a sheet from two different forms so that an octavo, for instance, printed on 25×38 would have thirty-two different pages printed on it, by means of 16 different ones on each side; in contradistinction to Work and Turn.

Sheetwork.—See *Sheetwise*.

Shelfback.—Back of book on which title is lettered which shows when book stands on a shelf.

Shell.—The face or printing surface of an electrotype, composed of the copper or nickel which is deposited in the mold by electrical action, usually .006 to .008 inch thick.

Shipping Tags.—See *Tag*.

Shoo-flies.—The fingers which give a lift to the forward edges of a sheet as it passes onto the delivery.

Shooting Stick.—A shaped stick of wood or metal, driven by a mallet, used to tighten the furniture in a form by driving the quoins into place.

Short Cross.—The thick and short cross-bar of a chase.

Short Page.—A page having a line less than the standard number of lines on the pages of a book.

Short Takes.—Small lots of copy given out to compositors.

Shoulder.—See separate article on *Type*.

Side Head.—A few words frequently in black face letters, at the beginning of a paragraph indicating its subject matter.

Side Note.—See *Marginal Note*.

Side Stick.—A tapered strip of wood or metal placed at the side of type in a chase or galley and held in place by quoins.

Side Title.—The title on the front cover of a bound book.

Side Wire.—To insert wires, near the left-hand margin,

through all the pages of a pamphlet, magazine or paper-bound book to bind them together, the cover being afterwards pasted on.

Signature.—A sheet folded ready for sewing in a book, usually 16 pages but with thin paper 32 pages; (2) a mark, letter or number placed at bottom of the first page of every sixteen or thirty-two pages to serve as a guide in folding.

Signature Number (sometimes only **Signature**).—The figure or letter at the foot of the first page of a signature to indicate the volume (of a set) and the number of the signature.

Silk Pattern.—See *S Pattern*.

Silver Print.—A print produced by the use of a sensitizing silver salt; (2) matter printed on a press with size on which silver bronze is dusted.

Singer Sewing.—To thread stitch a book along its left-hand margin, through all its leaves, similarly to side wiring; used when special strength is required as in textbooks.

Single Rule.—See *Rules*.

Sinkage.—The lower position of the type matter on a page which starts a chapter or section; placing below the usual height.

Sixteenmo.—See *Sextodecimo*.

Size.—Gelatinous material, as starch, resin or glue, in solution used in paper making to prevent ink from running and to glaze the surface of paper and textile fabrics; (2) a sticky compound used like ink to print a form, upon which gold, silver or colored bronze may be dusted thus producing letters in gold, silver or colors; (3) a preparation used in gilding and finishing.

Sizes of Type.—See separate article.

Sizing.—The process of treating paper with size either by introducing it when the mass is in the engine, in which case it is "engine sized," or by running the paper through a tub containing it, in which case it is "tub sized."

Skeleton.—Type having thin and light lines.

Skin.—In binding, usually from a small animal in contradistinction to a hide from a large animal; sometimes combined with the name of the animal, as sheepskin, etc.

Skiver.—The grain side of split sheepskin; (2) leather split with a knife.

Skiving.—See *Paring*.

Slice Galley.—A galley having a sliding false bottom to aid in moving matter to or from the composing stone.

Slip.—An oblong strip of paper; (2) a proof of a galley or column of matter; (3) a proof on a strip of paper.

Slips.—Projecting ends of tapes or bands after sewing.

Slipsheet.—To place sheets of thin paper over each sheet as it comes from the press in order to prevent offset in fine cut work, (2) a sheet of paper used for such purpose.

Slitting.—To cut slits in paper by means of a cutting rule; (2) to cut sheets in half on the press by means of cutting wheels.

Slug.—A very thick lead, four points and upward; (2) a line of type set in one solid piece.

Slur.—To slip in making an impression; (2) a blurred mark caused by such slip, especially apt to occur at the foot of a page.

Sm.—Semimonthly.

Small Cap.—A size of flat papers 13×16 inches.

Small Caps.—Small capital letters of a font.

Small Pica.—An old name for a size of type next smaller than pica, practically equivalent to eleven point.

Smooth Calf.—Full calf binding without tooling.

Smythe Sewing.—To sew a book in the usual way through center of signatures.

Solid Blocks.—See *Metal Base*.

Solid Matter.—Type set without leads between the lines. See *Close Matter*.

Sorts.—The quantity of each type in a font; when the number becomes reduced, it is said to be "low on sorts" or "out of sorts."

Space.—To insert spaces or quads between words or leads between lines; (2) a type body (without letter or character on it) less than type high, thinner than an en quad, used to separate words in a line; the 3-em (or three to an em) are called "thick," the 4-em and 5-em "thin" and the 6-em "hair" spaces; (3) in engraving, the part of the artist's composition which is left untouched. See *Spacing*.

Space Band.—The wedge device on a typesetting machine which automatically justifies a line of matrices.

Space Bar.—The bar or key which is depressed to make a space between words on a typesetting machine.

Space Box.—The compartment in a type case for holding spaces; a sort-box for spaces.

Space Mark.—A mark (#) used by proof readers to indicate that space, or more space, is to be used between letters or words.

Space Rule.—Single rule cut to lengths of even ems and ens used in table work.

Spacing.—To put spaces between words, or leads or slugs between lines, paragraphs or groups; type composed for use on press is set with low spaces so that they will not touch the paper in printing, but when matter is to be cast it is set with high spaces as a sharper impression of the type is thereby obtained.
This line is spaced with 6-em (hair) spaces.
This line is spaced with 5-em (thin) spaces.
This line is spaced with 4-em (thin) spaces.
This line is spaced with 3-em (thick) spaces.
This line is spaced with en (nut) quads.

Split Boards.—Boards made of two pieces glued together or boards split at edge with space for insertion of slips and backlining.

Split Leather.—Most heavy leathers are split for book work, the outside being known as Grain and the inside as Flesher.

Spot.—To mark up a make-ready sheet and put patches on it.

Spot-sheet.—A make-ready sheet marked up and patched.

Spread.—A pair of facing pages in books, pamphlets and similar publications; a "Center" spread is formed by the two pages in the middle of a signature which form, practically, an unbroken page of double size.

Sprinkled Calf.—Calf sprinkled with spots or dots by means of treatment with an acid.

Sprinkled Edges.—Edges of a book on which color has been irregularly sprayed.

Squabble.—To twist or disarrange type matter without completely pieing it.

Square.—In binding, the projecting edge of the cover beyond the paper body of the book.

S. S. & C.—Supersized and calendered; book paper sized in the beater and calendered to a smooth printing surface.

Stabbed.—See *Side Wire*.

Stained Edges.—Colored edges where the coloring matter has been allowed to penetrate for a distance.

Stamp.—To impress a mark or design upon an object, as a book cover, by means of a metal die; (2) a Die.

Stamping Press.—A press used in stamping designs on cloth book covers; also called Arming Press and Blocking Press.

Stand.—A frame with a sloping top on which type cases rest; also called a Rack.

Standing-galley.—A rack or frame having inclined top divided into narrow sections to hold standing matter.

Standing Matter.—Set up type or composed matter, being held for further use.

Standing Press.—A press in which sheets are subjected to heavy pressure in order to remove the impression made by type in printing.

Stanhope, Charles, Earl of (1753-1816).—Inventor of the first iron printing press.

Star.—See *Reference Marks*.

Started.—Signatures which project beyond the others.

Steamboating.—To cut a number of books at one time.

Steel Die Embossing.—Printing from steel dies engraved by the intaglio process, the sharp, raised outlines being produced by stamping over a counter die; used for monograms, crests, stationery and similar social and business purposes; the impression is given in a straight up and down movement under heavy pressure and prints and embosses in the one operation, thus always securing perfect register; when part of the detail is to be brought out in contour the die is counter-sunk.

Steel Dies.—Dies of steel about half an inch thick used for embossing, generally smaller than 2 x 6" but occasionally as large as 6 x 10"; they are engraved similarly to copper and steel plates and may be hardened to increase their durability or annealed if changes are to be made in them; the process of printing from them is called *stamping* or *embossing* and is a direct up and down motion in a powerful press.

Steelplate Engraving.—Similar to Copperplate Engraving but executed on steel; used largely for banknotes, bonds, certificates and commercial work for which copper plates would not be sufficiently durable; steel plates may be hardened and made very durable.

Stem.—The main vertical stroke of a letter. See separate article on *Type*.

Stencil.—A thin sheet, usually of metal, with cut-out spaces representing letters or designs.

Stencilling.—Printing or painting by hand through the cut-out portions of a sheet of metal.

Stereo.—Contraction of stereotype.

Stereotype.—To cast plates from soft, stereotype metal in a matrix; (2) a plate of stereotype metal made in a mold or matrix by a plaster, clay or papier-mâché process.

Stereotyped.—Made by the stereotype method; (2) fixed, rigid, unchangeable.

Stereotype Flong.—See *Flong*.

Stereotype Foundry.—A place where stereotype plates are made. See *Foundry*.

Stereotype Metal.—Similar to type metal but containing more lead.

Stereotype Plate.—A stereotype.

Stereotype Printing.—Press work done from stereotype plates.

Stereotyping.—The process of making stereotype plates, usually by means of a papier-mâché or plaster-of-Paris mold.

Stet.—Restore, or allow to remain; written on the margin of a proof opposite a word erroneously crossed out, the word in question to have dots placed under it to show that it is to remain.

Stick.—A piece of furniture used to lock up a form in a chase. (2) See *Composing Stick*.

Sticker.—See *Paster*.

Stickful.—The amount held by a composing stick—about two inches of composed matter.

Stipple Engraving.—A process of forming dots in a metal plate instead of lines.

Stippling.—The process of executing work with dots or points.

Stitching.—To sew or wire together the leaves or signatures of a book or pamphlet.

Stock.—The paper required for, or used on, a job.

Stock Room.—The rooms in which white paper and printed sheets are stored.

Stone.—The flat stone, or metal table, upon which forms are imposed; in early days frequently said to have been acquired from a neighboring grave yard; also called Imposing Stone.

Stonehand.—Printers or compositors who work at the "stone," or imposing table, imposing forms, etc.

Stone Proof.—A proof pulled on the stone of matter imposed for foundry or press; (2) a proof of a plate or lithographic stone to show the progress of work on it.

Stonework.—Work at a stone in imposing and locking up forms.

Stop Cylinder.—A cylinder press on which the cylinder stops its rotation after each impression and resumes it when another impression is to be taken.

Storekeeper.—A person in charge of the material in a print shop and responsible for its care.

Straightedge.—A long, flat piece of steel used in lining up a form.

Straight Matter.—Ordinary reading matter devoid of display type or difficult composition.

Strawboard.—Very soft paper board occasionally used in cheap binding.

Stuff.—Diluted pulp.

Style Book.—A compilation of rules governing executive, congressional and departmental printing, including the *Congressional Record*, published at the Government Printing Office, Washington; (2) a similar book issued by any printing house.

Stylus.—The sharp pointed instrument of bone or metal used for writing on wax as in a diptych.

Sub.—To act as substitute for another; (2) a substitute.

Subhead.—Minor headings of words or brief expressions sometimes used at the beginning of chapters, sections or paragraphs.

Sub List.—A list of regularly allowed substitutes.

Super.—The ordinary abbreviation for "super-sized and calendered," meaning paper run through a number of rollers, or calenders, in order to give it a smooth, highly finished surface; (2) loosely woven cotton cloth, which is starched and glued, used to glue on the backs of books to hold book and cover together, called *Mull* in England.

Superfinish.—The trade name for a process in the manufacture of book covers made of imitation leather, by which enduring colors are applied by air brushes in any desired combination of colors, after the covers have been embossed with male and female dies. The color is applied through stencils when uniformity in an entire lot of covers is desired. Where variety is the object, the color is applied free-hand which allows the graduating of the color. Many pleasing combinations and effects are obtained by the process. The durability of superfinish covers is pronounced.

Superior.—Set above the ordinary level of a line of type, usually in smaller size than the letters of the line.

Superior Letters or Figures.—Letters or figures smaller than the body type, cast above the line, used for reference to footnotes and in mathematical and chemical composition.

Super Royal.—A size of flat papers 20 x 28 inches; (2) a book size of Octavo about 7 x 11 inches.

sw.—Semiweekly.

Swash Letters.—An old style of italic caps with tails and flourishes.

Symbols.—See *Advertising Symbols*.

T Pattern.—Book cloth having transverse parallel lines.

Tab.—A tongue or small flap projecting from a card.

Tabbing.—To cut tabs on cards.

Tables or Tabular Work.—Matter consisting of two or more columns of figures usually with rules between them.

Tacky.—Sticky, tenacious; said of ink which exerts unusual pull on the surface of paper or of glue that is still sticky.

Tail.—The bottom of a book.

Tail Piece.—A small ornament or illustration at the end of a chapter.

Take.—The amount of copy taken by a compositor at one time to set up.

tc.—Top of column.

Tapeless Delivery.—An arrangement of wheels with fingers to deliver printed sheets from press to table without the use of tapes.

Tapes.—Pieces of tape or strips of cloth sewed or pasted to the back of a book having the ends pasted to the boards in order to strengthen the binding.

Tar Board.—See *Millboard*.

Tenmo.—a commercial term meaning the same as *Crown Octavo*.

Text.—A term applied to Old English, and other similar black face types, which possess heavy down strokes and hair line slanting serifs; (2) in a book, the main body of matter as distinguished from front matter and appendix.

Text Letter.—See *Text*.

Texture.—The arrangement or disposition of the threads of a woven fabric or the fibers of paper; (2) the appearance or "feel" of an object.

Textus.—The text of a publication, more especially of the Bible.

tf.—Till forbidden.

Thesaurus.—A treasure house; in book making, a lexicon or cyclopædia.

Thick Spaces.—Those which are one-third of an em of their own font; (2) the spaces commonly used between words.—See *Space*.

Thin.—See *Condensed*.

Thin Spaces.—Those which are one-fourth or one-fifth of an em of their own font.—See *Space*.

Thirty-twomo.—See *Tricesimo Secundo*.

Three Quarter Binding.—Binding with leather back extending well over the sides and with leather corners.

Three-to-Em.—A space one-third of an em in thickness.

Thrown Out.—Folded inserts that when opened show all the printed matter outside the book.

Tie-up Material.—String, leads, slugs, corners or whatever may be required in tying up composed matter.

Tight Back.—A book having the covering material glued to the back.

Tilde.—A diacritical mark ~ used in Spanish over the letter n and in Portuguese over the first vowel of a diphthong.

Tin.—A white, metallic element used to increase the toughness of type metal.

Tinning Metal.—An alloy of lead and tin used for coating copper shells before they are backed up.

Tint.—Any color, usually a light shade, made by diluting the color with white; (2) an effect produced by the spacing of lines or dots; (3) an impression from a tint block.

Tint Block.—See *Tint Plate*.

Tint Plate.—Usually a solid piece of zinc, used to print a light shade of ink for a background, sometimes having a border line cut into it, which leaves a corresponding line showing the color of the stock within the tint when printed.

Tip.—To paste a leaf, or leaves, into printed sheets or bound books; (2) the leaf or leaves so pasted.

Title.—The name of a book given on cover or title page; (2) the name of a face of type heavier than Roman and similar to boldface.

Title Page.—The page at the front of a publication giving its name and generally the names of author and publisher.

Title Skiver.—Very thin skiver suited for use as labels.

Token.—250 impressions, known sometimes as a New York token in contradistinction to a Boston token of 500 impressions; the term is said to have come from the old practice of giving the pressman a brass piece, as a counter or "token," for every 250 or 500 impressions he ran.

Tool.—To cut out, as in a half-tone engraving to remove the light gray to leave the high lights white; (2) to do hand work on a cover in bookbinding.

Tooled Edges.—See *Chased Edges*.

Tooling.—Hand work on an engraving or plate to improve its printing qualities; (2) in bookbinding, hand work on a cover.

Tools.—Brass stamps used in tooling.
Totem.—An emblem. See *Colophon*.
tr.—Transpose.
Tract.—A short treatise of small dimensions of a moral or religious nature, sometimes merely a leaflet.
Trade Mark.—Any characteristic or arbitrary symbol, name or mark used as a distinguishing mark on manufactured goods; may be registered on application to the Commissioner of Patents, Washington.
Transfer.—A design to be conveyed from one surface to another.
Transfer Ink.—Lithographic ink for making designs on lithographic stone, zinc or transfer paper.
Transfer Paper.—Paper specially prepared for printing with transfer ink to transfer the impression to a lithographic stone or zinc plate.
Transfer Printing.—Printing from or on transfer paper.
Transpose.—To change or reverse the position of the marked words.
Treatise.—An elaborate written discussion of a subject.
Tree Calf.—Calf which has been treated to produce a surface resembling the trunk and branches of a tree.
Tricesimo Secundo (Thirty-twomo, 32mo or 32°).—Originally the number of leaves folded from a half sheet of paper, but now used to indicate approximate size, or a page trimmed about $3\frac{1}{2} \times 5\frac{1}{2}$ inches.
Trigger.—See *Verge*.
Trimmed Edges.—Edges that are slightly cut but not trimmed smooth.
Trimmed Flush.—A book (like most pamphlets) trimmed after the cover is on, the cover being thus trimmed flush with the leaves.
Trindle.—A tool for taking out the round of a book when it is being cut.
Trolley.—A small truck or car, like a large box on rollers, used for moving folded sheets and books in a bindery.
Tub Sized.—See *Sizing*.
Tumble.—To turn a sheet on a press in the direction of its shorter length, instead of in the direction of its longer length, when it is backed up.
Turkey Morocco.—Strong morocco made of goatskin from Turkey.
Turn.—To turn over a sheet its long way when it is backed up on press.
Turned Letter.—A letter turned upside down in composed matter to show that no type of the right letter was available.
Turn for Sorts.—To turn a type face downward in the place of a type supply of which is exhausted.
Turning Up.—Taking the round out of the back of books when they are to be cut *In Boards*.
Turtle.—A segmented frame to hold the type in a type-revolving web press, in place of the ordinary form.
Twelvemo.—See *Duodecimo*.
Two On.—Printing two pages, sets of pages or jobs together; not the same as Two Up; (2) in binding, a method of sewing sometimes used with a large number of their signatures which leaves an end of a signature unsewed.
Two Revolution Press.—A cylinder press in which the cylinder makes two revolutions during the forward and backward motion of the bed, being raised during the forward motion of the bed and lowered, to take the impression, on the return motion.
Two to Em.—An en quad which is half an em.
2 taw.—Two times a week.
Two Up.—Printing from duplicate sets (two sets) of plates of a job.
Tying Up.—Tying leather covers to raised bands in binding.
Tympan.—Sheets of paper placed on the platen, or impression cylinder, of a press which may be cut out, or receive overlays, in making ready a form.
Tympan Bales.—Metal bands which clamp the tympan to the platen.
Tympan Sheet.—The top sheet of a tympan.

Type.—A block of metal or wood with a letter, figure or character cut in relief on it. See separate article.
Type Bar.—A line of type cast in one piece.
Type Caster.—A machine which casts type.
Type Founding.—The manufacture of metal type.
Type Gauge.—A gauge for testing the accuracy of sizes of type.
Type High.—In the United States it is .912 inch; in European countries there are numerous slight variations; (2) anything of the same height as type.
Type Lice.—See *Printers' Lice*.
Type Measure.—A graduated rule showing the height of different sizes of type; this, of course, refers to height as measured by the point system and not the length of the body or "height to paper."
Type Metal.—An alloy mainly of lead, tin, copper and antimony.
Type Mold.—A steel box having a matrix for forming the face of a letter.
Type Sticker.—A compositor.
Typewriter.—A size of flat paper 16 x 26 inches.
Typo.—A printer.
Typograph.—A machine for setting and casting type in solid lines.
Typography.—Printing from raised letters; either individual types, slugs (types cast in lines) or electrotype plates cast from type. Type, slugs and blocked plates are imposed, or locked up, in iron frames called *chases*, while bevel-edge plates are clamped on wood or metal bases of suitable height; wood bases are called *patent blocks* and metal bases are usually named after their inventor; the pages of type, slugs or plates in one chase or pair of chases constitute a *form*; the face of the form is automatically inked on the press by soft composition rollers which run across it and the paper is then printed by being pressed against the inked form; (2) the arrangement and appearance of printed matter; (3) composition.
Typotect.—A layout man.
Typothetæ.—An association of master printers.
Unbound.—A book, booklet or pamphlet with a paper cover or without a special cover.
Uncial.—Large, open, nearly uniform letters, something like capitals, found in manuscripts of the IV to VIII century.
Uncut Edges.—Edges of a book not trimmed in any way.
Underlay.—A piece of paper or card placed under type, cuts or plates to raise the level or increase the pressure at certain points.
Underscoring.—See *Emphasis*.
Ungathered.—Not gathered into books.
Unit.—A minimum quantity used as a basis of measurement.
Type is measured vertically as printed, by the point system, each point being $\frac{1}{72}$ inch; it is measured in standing height (height to paper) by points of the decimal system which are each $\frac{1}{1000}$ inch and is .918.
Paper, Bristols and Cardboard are measured in thickness by the decimal system, each point being $\frac{1}{1000}$ inch.
Electrotype thickness is sometimes expressed by one system and sometimes by the other; by the point system, standard thickness is 11 points or $\frac{11}{72}$ inch, and by the decimal system it is 153 points or $\frac{153}{1000}$ inch.
Unopened.—Uncut folds of a signature.
Up.—Number of times a cut or page is duplicated in a form; one page two "up" is two "on," or a two page form; four pages two "up" is eight "on," or an eight page form.
Upper Case.—The case on the frame farthest from the compositor, set higher and more sloping than the nearer, or lower, case; (2) the capital letters kept in this case.

Varnish.—A solution of gum or resin in linseed oil or alcohol, used in printing ink to bind the pigment; (2) bookbinders' varnish gives a gloss to leather.

Vegetable Parchment.—Imitation parchment produced by special treatment of paper with sulphuric acid and water.

Vellum.—A thin sheet of specially prepared calf skin.

Vellum Finish.—The natural, unembossed surface of cloth.

Verge.—The device on a linotype which releases one matrix at a time; sometimes called a *Trigger*.

Verso (or Reverso).—The left-hand page of a book bearing the even folio.

Vibrator.—A distributing roller on a press, having lengthwise as well as rotary motion.

Vignette.—An engraving in which the edges shade off very gradually.

Virkotype Process.—A process of producing embossed, engraved and litho effects without the use of dies, by means of a specially constructed machine.

Visiting Cards.—Engraved cards containing a person's name and sometimes his address; usual sizes are:

Mr. & Mrs.	$3\frac{1}{2} \times 2\frac{1}{8}$	Mr.	$3\frac{1}{8} \times 1\frac{5}{8}$
Mrs.	$3\frac{1}{8} \times 2\frac{1}{4}$	Club	$2\frac{7}{8} \times 1\frac{1}{8}$
Miss	$2\frac{1}{8} \times 2\frac{1}{8}$	Juvenile	$2\frac{1}{8} \times 1\frac{1}{8}$

Volume.—A single printed book.

w.—Weekly.

Warp.—Threads that run the long way in a fabric.

Wash Drawing.—A brushwork drawing usually made with diluted India ink or water color so that, in addition to its blacks and whites, it contains half-tones.

Washington Hand Press.—Invented by Samuel Rust early in the XIX century and still used for pulling proofs.

Washing Up.—The work of cleansing rollers, type, stones, ink slabs, etc.

Waste Papers.—See *End Papers*.

Watermark.—A faint mark made in paper in the process of manufacture by means of a wire device called a Dandy Roll which presses upon the moist pulp, the sheet becoming slightly thinned at the points and lines of contact and so showing an outline when the sheet is held up to the light. These wire marks, or "watermarks," as they are called, were at first makers' marks; later, many of them were armorial devices; in some cases they were indicative of the subject of the book; often they were emblems of various sorts and later some of the marks became identified with the size of the sheet and gave it a name, such as "foolscap," "crown" or "post"; at present, watermarks are generally dealers' brands but are sometimes specially made for large users of paper or for special editions of books.

Waterproof Sheets.—Waterproofed board sometimes placed between books when pressing.

Wave Rule.—See *Rules*.

Wax Engraving.—The process of coating a plate with wax upon which the design is drawn, photographed or impressed, the wax being then cut through to the metal base.

Web Press.—See *Press*.

Wedding Royal.—A size of flat papers 20 x 24 inches.

Weft.—See *Woof*.

w. f.—Wrong font.

Whip.—To overcast.

Whipstitch.—To overcast.

White Line.—The white space, equal to a line of type between two printed lines.

White Page.—A blank page.

White Paper.—Unprinted paper; (2) paper being run through the press on its first side.

Whole Bound.—See *Full Bound*.

Widow.—A short line ending a paragraph at the top of a page; considered bad book making.

Width of Types.—The following table gives the approximate number of characters of each size of type, up to 14 point, to one pica:

	5	pt. average	4.2	to one pica
5½	"	"	4	" " "
6	"	"	3.7	" " "
7	"	"	3.3	" " "
8	"	"	3	" " "
9	"	"	2.8	" " "
10	"	"	2.6	" " "
11	"	"	2.5	" " "
12	"	"	2.3	" " "
14	"	"	2	" " "

Wired.—See *Side Wire*.

Wire Mark.—The impressions made upon paper in the making by the fine wire screen upon which the pulp is run.

Wire Side.—In paper made on a Fourdrinier machine, the side that rests upon the wire cloth as the sheet is formed.

Witness.—Leaves in a book that show the original size of a sheet.

Woodcut.—An engraving on a block of hard wood, type high, very widely used before the advent of half-tones and still used to show details that cannot be clearly shown by photo-engraving processes. See *Wood Engraving*.

Wood Engraving.—A design is drawn upon, or transferred to, a block of hard, fine-grained wood, such as boxwood, after which the wood is cut away leaving the design in relief so that the engraving can be printed with type or be electrotyped; this method produces fine work and was formerly much used, but is now supplanted by zinc and half-tone engravings.

Wood Type.—Type larger than 72 points (one inch) cut on the grain end of cherry or similar wood.

Woof.—The cross threads of a woven fabric, through the warp, from selvage; also called *weft* and *filling*.

Work and Turn.—The process of printing, for instance, 16 pages of an octavo on 25 x 38, so imposed that the sheet may be turned and run again on the same form, the pages properly backing up, and the completed sheet giving, when cut in half, two identical half sheets of the same 16 pages; in contradistinction to Sheetwise.

Worker.—A finished electrotypes plate used for printing, in contradistinction to a molding plate which is left with the guards on, from which new plates may be cast.

Wove Paper.—Paper having a very faint, cloth-like appearance when held to the light, showing most plainly on the wire side; without the watermark effect of laid paper.

Wrap, Wrapper.—See *Jacket*.

Wrong Font.—A type of a different face from that in the case, appearing accidentally in the proof; marked w. f. by the reader.

Xylograph.—An engraving on wood; (2) a print from such engraving.

Xylography.—Wood engraving, as of the XV century; (2) the art of printing from characters engraved on wood.

Zinc Etching.—An economical process for reproducing matter which consists mainly of lines and dots, as pen and ink sketches or masses of color; the photograph is taken directly on a prepared zinc plate which is etched by means of an acid and all parts not needed for the picture are thus removed.

Zincograph.—An etching on a zinc plate.

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